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Saturday 13 August 2011

Photographer

* INTERNET-ONLY COMPETITION

TOP TIPS FOR

SHARPER IMAGES

18 steps to improve your pictures

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ON TEST



PAGE 49

'WORLD'S FASTEST AF'

Tested: Olympus Pen E-P3

PAGE 19



MASTERCLASS

NATURAL STILL-LIFE

Paul Hobson shows you how

PAGE 38



EXPERT ADVICE

EMPHASISING SHAPE

Heather Angel's floating flowers

+

PAGE 58

IMAGE STABILISATION

How it works + the best ways to keep your camera still



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Amateur Photographer For everyone who loves photography

OFTEN the best way to solve an age-old problem is to take a couple of steps back to reassess the facts from a fresh perspective. Camera shake has been an issue ever since our magic boxes became small enough to come off the tripod. The fact we've called it 'camera shake' for so long perhaps led us to believe the solution was to stop the camera shaking – or to put it back on the tripod. Had we called camera shake 'the continuously differing relationship between the position of the subject and the alignment of the recording media' we might have had the answer sooner than 1995. All good algebra fans know that a negative can be cancelled with a positive, and while shaking is obviously the

root, preventing movement needn't be the answer. Applying an equal but opposite motion to the light or the sensor inside the box simply neutralises the effect. However simple the principle, the reality of creating that motion on such a tiny scale seems astonishingly complex. But with stabilisation, and the low-noise high-ISO settings we now enjoy, photography has never been more flexible. After autofocus, image stabilisation is one of the most significant inventions in modern photography.



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 23 JULY WE ASKED...

Do you have film you want to digitise?



YOU ANSWERED...

A Yes, I am working through it	34%
B Yes, but I've not started yet	24%
C Yes, but I'll never get round to it	18%
D No, I've done it all	7%
E No, I'm not going to bother	13%
F No, I've never shot film	4%

THIS WEEK WE ASK...

Which do you think is the more beneficial image-stabilisation system?

VOTE ONLINE www.amateurphotographer.co.uk

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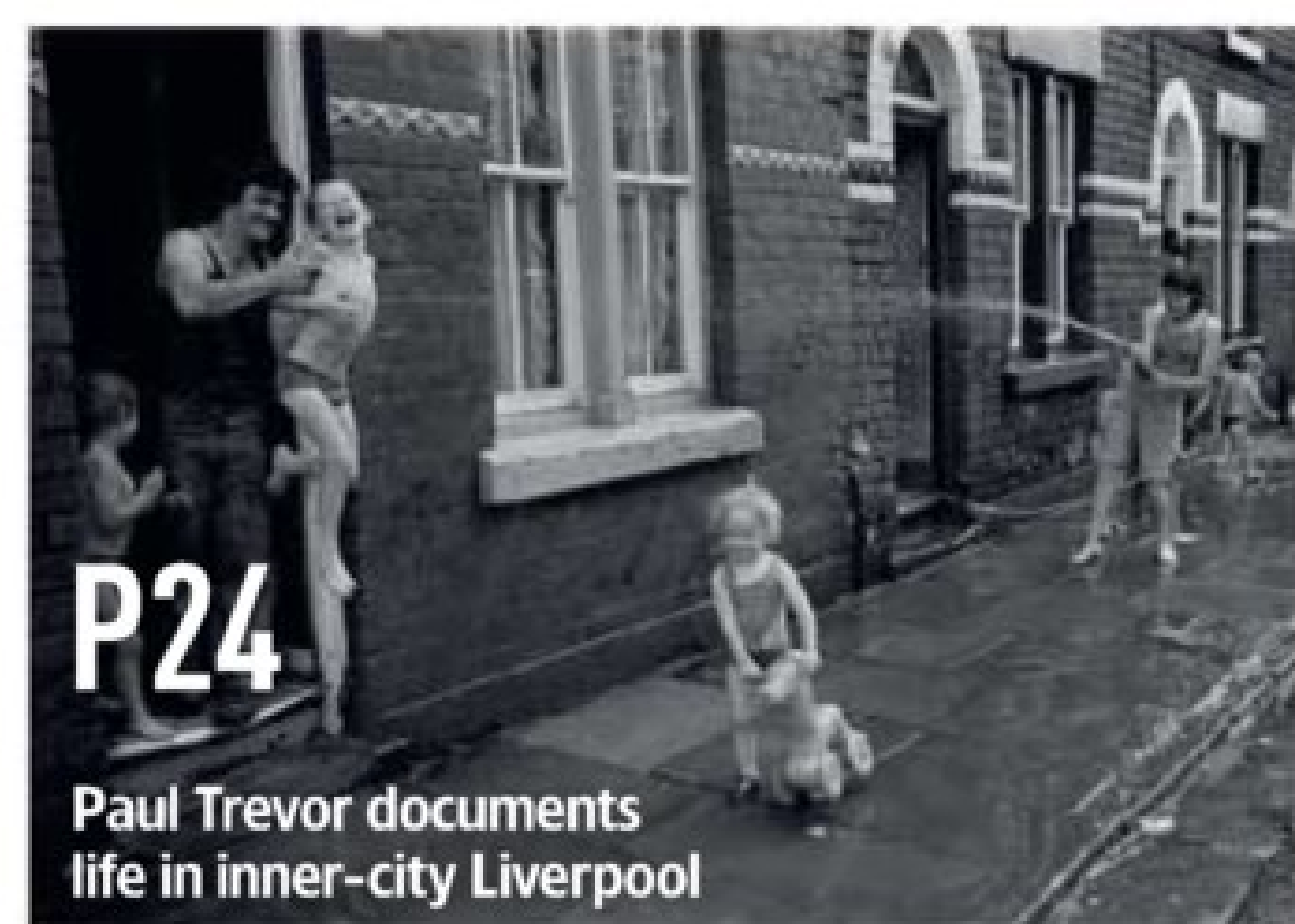
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Damien Demolder examines your images, offering words of wisdom and constructive advice – and there's a prize for every reader whose picture is published

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24 STORIES FROM THE CITY

Paul Trevor spent months documenting the lives of the residents of inner-city Liverpool in the 1970s. But it is only now that his work is gaining the recognition it deserves



© PAUL TREVOR

P24

Paul Trevor documents life in inner-city Liverpool

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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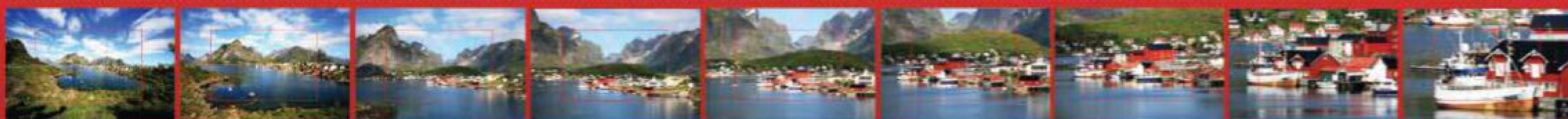
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Images in the attic? • Cash paid for 'retro' pics, says Getty

GETTY IMAGES EXTENDS AMATEUR PICS VENTURE

GETTY Images has extended its controversial deal with photo-sharing website Flickr by calling on amateur photographers to dig out their old slides and prints.

Called 'Fototrove', the project aims to uncover 'unseen gems' from days gone by and make them available for sale through the Getty Images website.

Potential contributors are urged to create a set of five images on Flickr, scanned from prints or slides, and email a link to fototrove@gettyimages.com.

Getty editors will then assess the photos and, if they like what they see, will invite the photographer to join its collection of 'vintage pictures'.

Getty Images director of Archive Photography, Bob Ahern, said: 'To build the collection, the Hulton Archive is calling out to Flickr contributors for old slides and treasures from the attic – evocative retro snaps, full of nostalgia, fun, warmth, the unexpected, the alluring, the bold and fascinating.'

He added: 'The notion of uncovering unseen gems runs deep in the genes of the Hulton Archive. As digitising photos has never been easier, the time is right to explore a different aesthetic to the great press and historical collections we hold.'

Ahern told us that photographers



will receive a fee that is in line with the 'current guidelines in place for existing Flickr contributors'.

Getty says the images should be 'relevant to a creative, commercial stock photography collection, so subjects like news, celebrities and product photography should not be included'.

The agency stresses it is not after 'recent images with a vintage look', adding: 'This collection is just for genuine old pictures.'

Ahern continued: 'With the expertise of the archival editors, Getty Images can now bring the best from the world to the professional markets.'

Last year, the picture library giant was criticised for taking its existing deal with Flickr a step too far by enabling photographers to indicate on the Flickr website whether they want their uploaded pictures to be available for sale by Getty, to third parties.

Critics claimed that the move would

exploit amateurs by handing Getty the rights to all their pictures, leading them to inadvertently accept fees lower than professional photographers would receive.

Getty Images hit back saying the deal opened up the market for images sourced through Flickr and ensured imagery would be eligible to become legally licensable to customers around the world.

In the past, professional photographers have expressed fears that the Getty/Flickr agreement poses a threat to their income stream.

For details of the Fototrove project visit www.flickr.com/groups/fototrove.

SNAP SHOTS



● Olympus has announced a new electronic viewfinder for its Pen series of micro four thirds cameras. Due out in mid-August, priced £179.99, the silver-coloured VF-3 boasts a resolution of 922,000 dots and a 100% field of view. 'Compact, lightweight and just as sleek as a Pen camera, the VF-3 tilts up 90°, making it easy to shoot movies and stills from tricky angles, even in difficult light,' claimed a spokesman. The new accessory is compatible with all Pen models, except the E-P1.

JESSOPS SALES SURGE CONTINUES

SALES at Jessops rose 3.6% in the first half of 2011, compared to the same period (to 17 July) the year before.

CEO Trevor Moore (pictured) said the company's online sales have 'more than doubled' since the second half of last year, with a 'high level' of online customers choosing to collect their internet orders in person from a high-street store.

While the figures fall slightly short of national retail sales growth across the

board, which according to the Office for National Statistics stood at 4% from June 2010 to June 2011, the positive growth is encouraging news in photo retailing, where year-on-year sales fell by as much as 6% for April this year.

Moore cites the company's store refurbishment programme as a major factor in the positive position, stating that the 46 redesigned stores delivered an average sales increase of 30%.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY



© SEAN SMITH

Wednesday 10 August

EXHIBITION Frontlines: Sean Smith – Conflicts in the 21st Century, until 30 September, at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk. **EXHIBITION** Recording the New: The Architectural Photography of Bedford Lemere & Co, 1870-1930, until 30 October at the V&A, London SW7 2RL. Visit www.vam.ac.uk.

Thursday 11 August

DON'T MISS Robin Hood Festival, until 14 August at Sherwood Forest Visitor Centre, Nottinghamshire NG21 9HN. Tel: 01623 823 202. Visit www.nottinghamshire.gov.uk. **EXHIBITION** Camden Town Skateboarders by Tim Hans, until 31 August at theprintspace gallery, London E2 8DL. Tel: 0207 739 1060. Visit www.theprintspace.co.uk.

Friday 12 August

EXHIBITION RCA Summer Show, until 9 September at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Max Whitaker – Faces of the Blues, until 30 August at RPS Gallery, Bath BA2 3AH. Tel: 01225 325 733. Visit www.rps.org.

Saturday 13 August

EXHIBITION A Life Uncovered by Vivian Maier, until 16 September at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **DON'T MISS** Pride Parade starts at 11am in Madeira Drive, next to Brighton Pier in East Sussex. Ends at Preston Park. Visit www.brightonpride.org.



© BRITALIANO

Sunday 14 August

EXHIBITION Arab Revolutions by various photographers, until 4 September at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** Rowing Through the Lens – The Photography of Peter Spurrier, until 2 October at the River & Rowing Museum, Henley, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Monday 15 August

EXHIBITION Photography Summer Open Exhibition 2011, until 27 August at Joe Cornish Gallery, Northallerton, North Yorkshire DL6 1NA. Tel: 01609 777 404. **EXHIBITION** Through A Lens Clearly by Katherine Ballard, until 15 September at Feast Vegetarian Café, Somerset TA19 0AW. Tel: 01460 53183.

Tuesday 16 August LATEST AP ON SALE

DON'T MISS Firework Walk. See the fireworks championships in Plymouth Sound (includes night walk on Dartmoor). Tel: 01752 341 377. Visit www.nationaltrust.org.uk. **EXHIBITION** by Hollywood photographer Cornel Lucas, until 27 August at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

Video highlights private security issues

PHOTOGRAPHERS QUIZZED IN STREET 'EXPERIMENT'

ALL SIX photographers who took part in a street photography experiment clashed with private security officials – three of the incidents sparking police action.

The verbal confrontations were recorded for a video that was published to coincide with the London Street Photography Festival, which organised the project.

The experiment, called Stand Your Ground, took place in the security-sensitive City of London on 21 June.

Although organisers conceded it had a 'set-up feeling', the experiment aimed to 'test the policing of public and private spaces by private security firms and their reaction to photographers'.

Each photographer was accompanied by a videographer and told to keep on public land. Some used tripods and one was taking photos with a 5x4in camera.

Those taking part included Pennie Quinton, a photographer and journalist whose experience at the hands of police ultimately led the Government to abandon the highly controversial Section 44 anti-terror law.

All the photographers were stopped on at least one occasion. During the video, security guards are repeatedly reminded about the law regarding photography in public places.

No one was arrested and, afterwards, the attitude of City of London police officers came in for praise.

Grant Smith – an architectural photographer and campaigner who has been stopped numerous times in the past – said the police displayed 'common sense' and an 'understanding of the law'.

To see the video, visit www.amateurphotographer.co.uk/news



VIDEO SPARKS RIGHTS DEBATE

THE VIDEO was shown ahead of a public debate, chaired by photographer Grant Smith, about photography in public places, as part of the London Street Photography Festival.

The discussions, held in central London, included a panel made up of City of London Police, civil rights group Liberty and Terry Hanley, Planning and Contingency director for Knightsbridge Guarding, a private security firm.

Much of the debate focused on the perceived increase in the 'privatisation' of public spaces. Hanley said there are 300,000 security officers in the UK

and that a basic training course for a security guard can be completed in four days. He explained that a licence is valid for three years and that no further training is required after this, although ongoing 'refresher' training is provided.

He added that the training covers different aspects of the law and that each guard must display their security Industry Authority licence.

Asked by AP whether guards are instructed to watch out for particular cameras – such as DSLRs – he said there is no 'grading' of equipment in relation to a perceived level of suspicion.

SNAP SHOTS

● Celebrity photographers Mario Testino and Terry O'Neill are set to receive top honours at this year's Royal Photographic Society Awards. AP has learned that the RPS has chosen O'Neill as winner of this year's Centenary Medal, while Testino will be awarded an Honorary Fellowship. Meanwhile, Philippe Garner, head of photographs at Christie's, will be presented with an award for Outstanding Services to Photography. Also making his way onto this year's RPS honours list is sports photographer Bob Martin, who will be presented with an Honorary Fellowship. The Royal Photographic Society Awards 2011 is due to take place on 8 September at the Royal Society in London.

● Olympus has unwrapped the new SP-810 Ultra Zoom digital compact camera, boasting a 24-864mm (equivalent) zoom lens. Due out in September (in black or silver), priced £229.99, the SP-810UZ sports a 3in, 16:9 LCD display and Eye-Fi card compatibility, allowing Wi-Fi image transfer. A 3D mode allows 3D viewing of images on a compatible screen. Visit www.olympus.co.uk.



Do you have a story?

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Sussex Police invites AP to Project Griffin session

AP ON ANTI-TERROR TRAINING ASSIGNMENT

Photography's role in 'hostile reconnaissance' is highlighted in anti-terror training sessions set to be extended to police forces nationwide. Chris Cheesman reports from Gatwick Airport



'ANYONE can be a terrorist... forget the image you may have,' declared Detective Sergeant Nev Hay, a specialist firearms officer at the Counter Terrorism Intelligence Unit (CTIU). Hay was welcoming around 35 people to a Project Griffin Awareness Day, a police-led initiative that calls on security guards and others to report people behaving suspiciously, to help fight terrorism and crime.

The scheme was first introduced by City of London Police seven years ago.

In short, it aims to gather and share intelligence and information, and provide police with 'more eyes and ears on the ground', explained Hay.

The courses are police funded and attendance is voluntary. Gatwick Airport adopted the scheme in 2008 and runs an awareness day every other month.

Hosted by Sussex Police, this audience primarily comprised airport employees, such as immigration staff and shop workers. The rest were Gatwick-based private security guards, seated –

school classroom-like – in a featureless conference room on the ground floor of a hotel close to the airport.

Joining them was AP's news editor Chris Cheesman, there on the exclusive invitation of Superintendent Brian Bracher (pictured), Gatwick Airport Operations Commander, a keen photographer and reader of the magazine.

WHY IT MATTERS

Although Project Griffin has already been adopted by more than 20 UK police forces, that figure may soon double as the scheme is extended to all forces.

A key plank of the UK's counter-terrorism strategy is the reporting of hostile reconnaissance. Crucially, as far as amateur and professional photographers are concerned, this is based on the rationale that terrorists can use photography when planning an attack.

Campaigners recently brought the issue to Westminster, in ongoing talks with counter-terrorism officials following the Government's recent counter-terrorism policy overhaul (see News, AP 6 August).

'All terrorist attacks will be preceded by a period of hostile reconnaissance... We need to deal with terrorists at the planning stage,' said DC Ben Sendall, an intelligence officer at CTIU, who presents a slide showing the group how a mobile phone can be used to photograph a building.

He explained that the UK's 'iconic targets' and infrastructure are at the forefront of a terrorist's thinking and cited a man he said was suspected of conducting a recce in shopping areas around Bristol and Bath. 'It's not about being a card-carrying member of Al-Qaeda,' he said.

'ENGAGE IN CONVERSATION'

Hostile reconnaissance forms part of Operation Lightning, which is, in turn, part of Operation Fairway – an umbrella name for the UK's anti-terror operations.

'Any time that a police officer deals with hostile reconnaissance, this gets fed into the Operation Fairway office at New Scotland Yard,' said DC John 'Fish' Eley, another Project Griffin trainer.

The police database records 'suspicious sightings' at 'crowded or vulnerable' places around the UK.

Eley talks the audience through an Al-Qaeda training video that shows how filming was used to record 'traffic flow' before an attack on two hotels in Baghdad in 2005.

In another example, he said filming was used in a plot to blow up the Israeli Embassy in Canberra, Australia, in 2000.

'The more intelligence they can gather, the more chance [there is] of an attack being a success,' said Eley, who told the group they should observe and question suspicious behaviour.

'Engage the individual in conversation – assess their response.'

Evidence of potential hostile reconnaissance, he said, can include [still] cameras, video cameras, plans, sketches and maps, the possession of which should be assessed in the context of any suspect behaviour already noted.

'If you are not happy, we [the police] must be informed.'

'BE COURTEOUS'

Eley told the audience they should 'be courteous' when approaching someone, before assessing suspicious signs such as a rehearsed response to questioning, sweating, or pauses in the person's answers.

Project Griffin's trainers –



Gatwick Airport Operations Commander Brian Bracher

who work with the MI5 and MI6 Security Services – want to drive home the message that 'if you feel something is wrong, you are normally right'.

Hay had recounted the experience of a previous attendee who asked whether he should have reported a person he saw 'filming' inside Bluewater shopping centre in Kent. 'You need to report this,' the Gatwick group was told.

The message is loud and clear: 'Remain alert, not alarmed. Never be complacent.'

In a video summarising the day, photography's apparent role in terrorism planning was further emphasised.

The short movie told the fictional tale of a terrorist 'scoping' a shopping centre, using an SLR to take pictures inside and outside the building.

A police officer is seen quizzing the man – who claims he is a student taking pictures for a project – before filing his report back at the station.

Later the officer tells a colleague: 'It was just a feeling, nothing concrete. Even if nothing comes of it, I know I have filed my report. I did my job.'

Later, it emerges that the man seen taking pictures played a key role in the planning of this made-up plot.

This final message was doubtlessly ringing in the ears of each attendee as they headed for the door at the end of their training day, as were DS Hay's parting words: 'Your [Project Griffin] certificates and badges are outside... spread the word.'

● UPDATE: Police sources have indicated that they plan to communicate the photographers' rights message – as highlighted in our ongoing campaign – in future Project Griffin training days. For more, see future issues of AP

AP
THIS
WEEK
IN...

1942

An uplifting wartime story emerged in AP's *Topics of the Week* page this week in 1942. 'Some months ago, in a West End picture news theatre, a young woman saw on the newsreel a fleeting portrait of her fiancé – a member of the Forces – lasting about ten seconds. Later she received the news of his death in action. She went to the Paramount people, whose newsreel it was, and told her story, saying that she had no photograph of him because he would never be "taken". They were most kind and sympathetic, they took her into a small private theatre, found the film... and ran it through for her no fewer than six times. Afterwards, without her asking for it, they cut out the piece and gave it to her.'

Do You Know?

A Weekly Series of Questions for Readers to Test Their Knowledge of Photographic Matters and Topics

1. How many scientific images can be formed in a lens consisting of (a) one, or (b) three, separate, converging lenses? What is the name of this phenomenon?
2. For what chemical are film, plates, slides, and prints made? Give the French name?
3. What might cause the reverse of a print to be darker than the original?
4. Why is daylight not a satisfactory illuminant for enlarging work?
5. Compared with ordinary M.O., how much extra exposure is needed for a black-and-white negative such as (a) 100, (b) 10, (c) 1000, and (d) 10000?
6. For what is the term 'reversal' used? To what does it refer?
7. Give the reason why it is an excellent idea to make a satisfactory portrait of a woman as it was in the days when they posed in their elegant costumes for film and camera.
8. When taking a portrait with a photo-cell meter for a portrait, should the meter be held (a) fairly close up to the subject, or (b) at the distance at which the camera is placed? Give reason for your choice, please.

Answers to these questions will be found on page 543

SNAP SHOTS

● A memorial service for photojournalist Anton Hammerl, who died in Libya four months ago, will take place in London next month. Anton is believed to have been killed by Gaddafi's forces on 5 April in a remote part of the Libyan desert. The 41-year-old freelance, who held both South African and Austrian citizenship, lived in Surbiton, Surrey. The service will take place on 8 September (3pm-4pm) at St Bride's Church, Fleet Street, London EC4Y 8AU.

● Time is running out to enter this year's RHS Photographic Competition, which closes on 31 August and offers a top prize of £1,000. Categories include Plant Portraits and Wildlife in the Garden. The RHS Young Photographer of the Year wins a digital camera. Visit www.rhs.org.uk/photocompetition.



Bombers shown on colour image SPIES ADMIT 7/7 PHOTO-CROP BOTCH

MI5 HAS blamed poor image-cropping software and a flatbed scanner for the loss of potentially crucial photographic evidence ahead of the 7/7 bombings.

Woeful cropping of a colour image, showing 7/7 bombers Mohammed Siddique Khan and Shehzad Tanweer, was the most heavily criticised aspect of the Security Service's actions during the Coroner's Inquests (see AP 12 March).

Inquests into the deaths resulting from the 2005 terrorist attacks revealed that the MI5-edited image – captured covertly at a motorway service station in February 2004 – failed to show Khan when it was sent to an Al-Qaeda informant for possible identification. And many of the identifying features of Tanweer, who was on one side of the original picture, were removed before being sent to the FBI.

Furthermore, the final version appeared in black & white when it was sent to FBI agents, who were working with an informant in the United States.

The inquests heard that the photograph was not shown to the informant, possibly because of its poor quality, although better images were shown 'shortly afterwards', allowing identification to be made.

Accepting the recommendations of the coroner, the Government and MI5 stated that, in 2004, most Security Service photographs were taken using film.

They added: 'The process

of cropping a photograph involved scanning a "wet film" print onto a flatbed scanner, uploading the image onto the corporate IT system and cropping it, and/or removing the background, using the software available in the Service at the time.'

Their response to the coroner's recently published recommendations continued: 'The quality of the image was reduced during the scanning process and the cropping software available at the time reduced the quality even further.'

MI5 says its 'current system for the cropping of photographs has now been improved significantly so that the risk of recurrence of such an error has been substantially reduced'.

All its photos are now captured digitally – removing the need to scan images – and MI5 says it has access to 'up-to-date commercially available software'.

'The Security Service has also invested in an IT system for enabling the electronic transfer of photographs to encrypted electronic devices used by our agent handlers when showing photographs to agents. This has improved the overall quality of the photographs we show to agents.'

However, the Service admits that the system is 'not yet perfect' and that MI5 still needs to improve 'the connectivity between it and some of those partners with whom it shares images'.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
at ipcmmedia.com

Club news from around the country

CLUBNEWS

HEBDEN BRIDGE CAMERA CLUB

The club hosts its annual exhibition from 27 August-4 September at The Arts Festival Shop, New Oxford House, Albert Street, Hebden Bridge, West Yorkshire HX7 8AH, 11am-4.30pm. Visit www.hebdenbridgecc.co.uk.

HUB SINGER CAMERA CLUB

Members unveil their annual exhibition from 27 August-24 September at the Backdoor Gallery, Dalmeir Library, 3 Lennox Place, Dalmeir, Clydebank G81 4HR. Visit www.hubsinger-cc.co.uk.



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Henri Cartier-Bresson: Europeans

By Jean Clair. Translated by Anthony Rudolph
Thames & Hudson, paperback, £24.95, 231 pages, ISBN 978-0-500-28122-2



HENRI Cartier-Bresson – is so indelibly linked with the notion of the decisive moment – has spawned endless photographic retrospectives and name-drops. But that doesn't mean there is nothing new to say about his work.

Europeans presents those images that show exactly what it is to be European. The images are simple, yet they communicate that most ephemeral and tricky of concepts: how we live. Bresson's subjects are far-reaching and varied. The people portrayed straddle just about every social demographic going. Some are rich, some are poor, some are holy and some seem to be waiting out their time until the inevitable. But regardless, each person is caught in a fleeting moment of their life.

Each image is a snapshot of one of those small, loosely connected sections of time that all join together to form the experience of life. Through Bresson's lens, for just one moment, they are all real, raw and true.



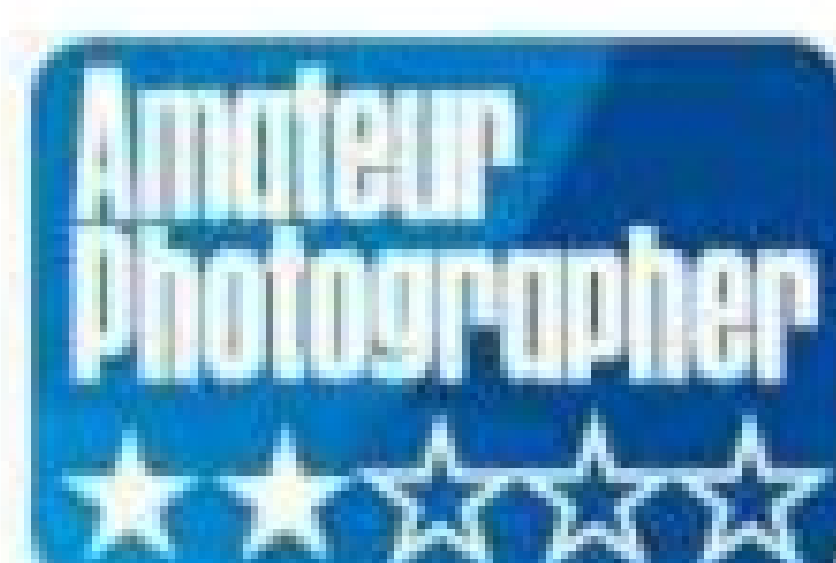
© HENRI CARTIER-BRESSON/MAGNUM



© HENRI CARTIER-BRESSON/MAGNUM

The Sea

By Nic Compton. Photographs supplied by Bluegreen Pictures
Adlard Coles Nautical, hardback, £30, 160 pages, ISBN 978-1-4081-4665-1



IT GOES

without saying that the ocean is a powerful force,

one that can spawn life as well as take it away in an instant. Its depths present us with the strangest and most beautiful sights imaginable – relentless exploration and study have taught us that we have an alien world just below the surface of our own planet.

With that in mind, any book purporting to act as a 'photographic celebration of the first wonder of the world' is more than welcome. It's just a shame that this book feels so cobbled together and, at times, lacking in decent presentation. It would have perhaps benefited from a little more focus on one element: the wildlife, for example, or how humans interact with such a vast and unpredictable expanse. It's a shame because some of the images really are excellent.



© RICK TOMLINSON/BLUEGREEN PICTURES

BOOK

EXHIBITION



Thomas Struth: Photographs 1978-2010

Until 16 September. Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX, Tel: 0207 522 7888. Website: www.whitechapelgallery.org. Open Tues-Sun 11am-6pm, Thurs until 9pm. Admission: £9.50/£7.50 concessions (including Gift Aid donation)

THIS is the first UK survey of the German photographer Thomas Struth, a figure whose conceptual ideas may not be for everyone but are always undeniably powerful and intriguing. Struth's images are all about undercurrents beneath the modern world, be they cultural, psychological or historical. One of his more popular projects is his life-size images of tourists looking on at works of art. Other subjects include intimate family portraits, epic panoramas and huge feats of technological progress.



This show includes much of his early monochrome work right up to his huge colour prints, some of which are around four metres long. Also worth noting is a rare film that shows footage of Struth at work and in the studio, a brilliant insight into the man's method and thinking. Struth's concepts are challenging and require more than a quick glance, but once you're in his world his way of thinking will become crystal clear.

WEBSITE

<http://filmphotographyproject.com>



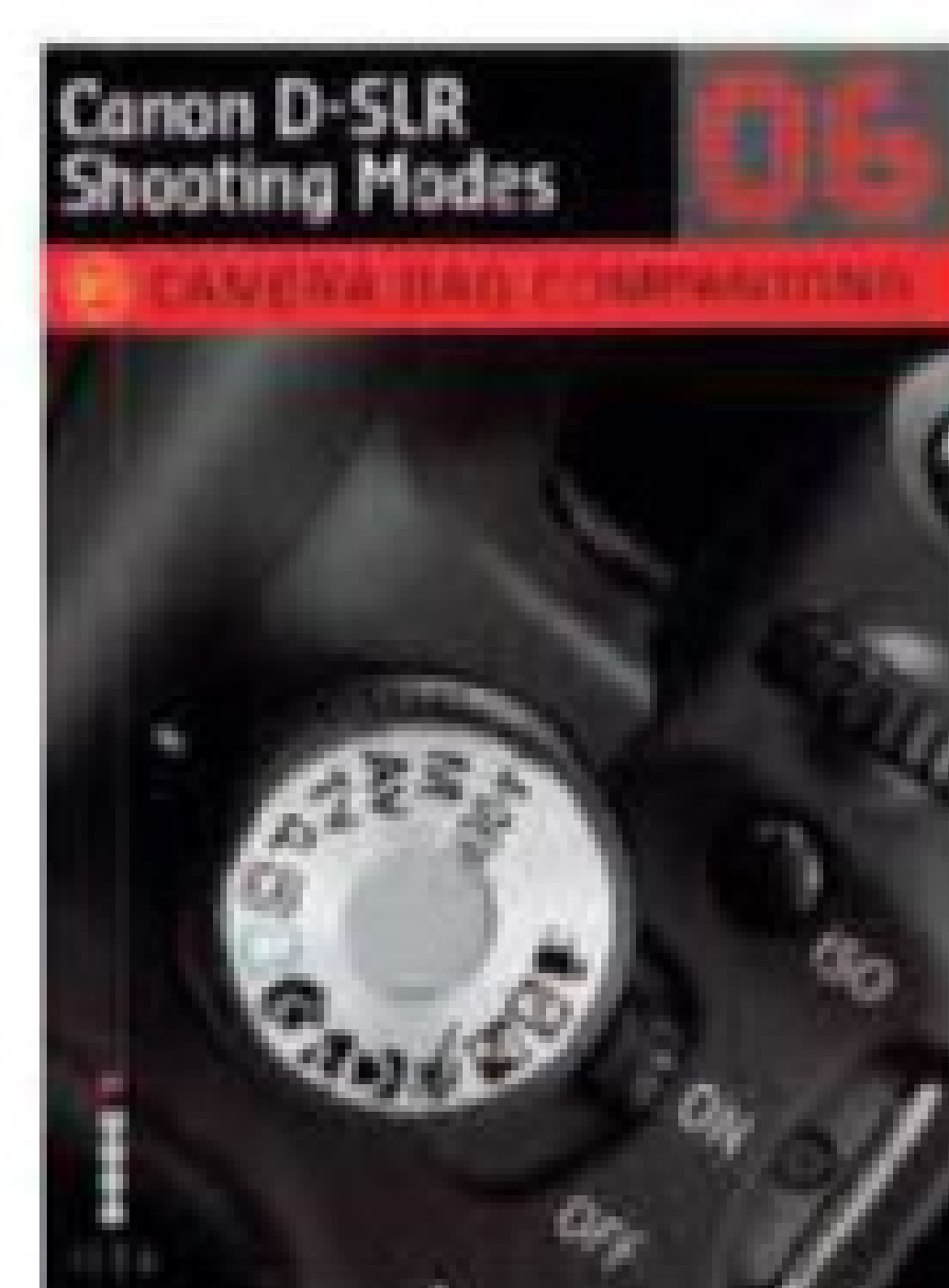
THE FILM Photography Project is one of those websites that is simply there to provide a great informative platform for anyone with a passion for film-based photography. While there is a large emphasis on exploring vintage cameras, the website is there to inspire and provide a sense of community.

A big part of the site's philosophy is to

break away from the jargon and keep it simple: photography is for everyone and should be accessible to all. The site encourages experimentation and, most importantly, serves as a way for photographers to share their experiences. Visitors to the site should also check out the podcast, which is never less than entertaining and informative. All in all, the site oozes knowledge and a strong community spirit.

CONDENSED READING

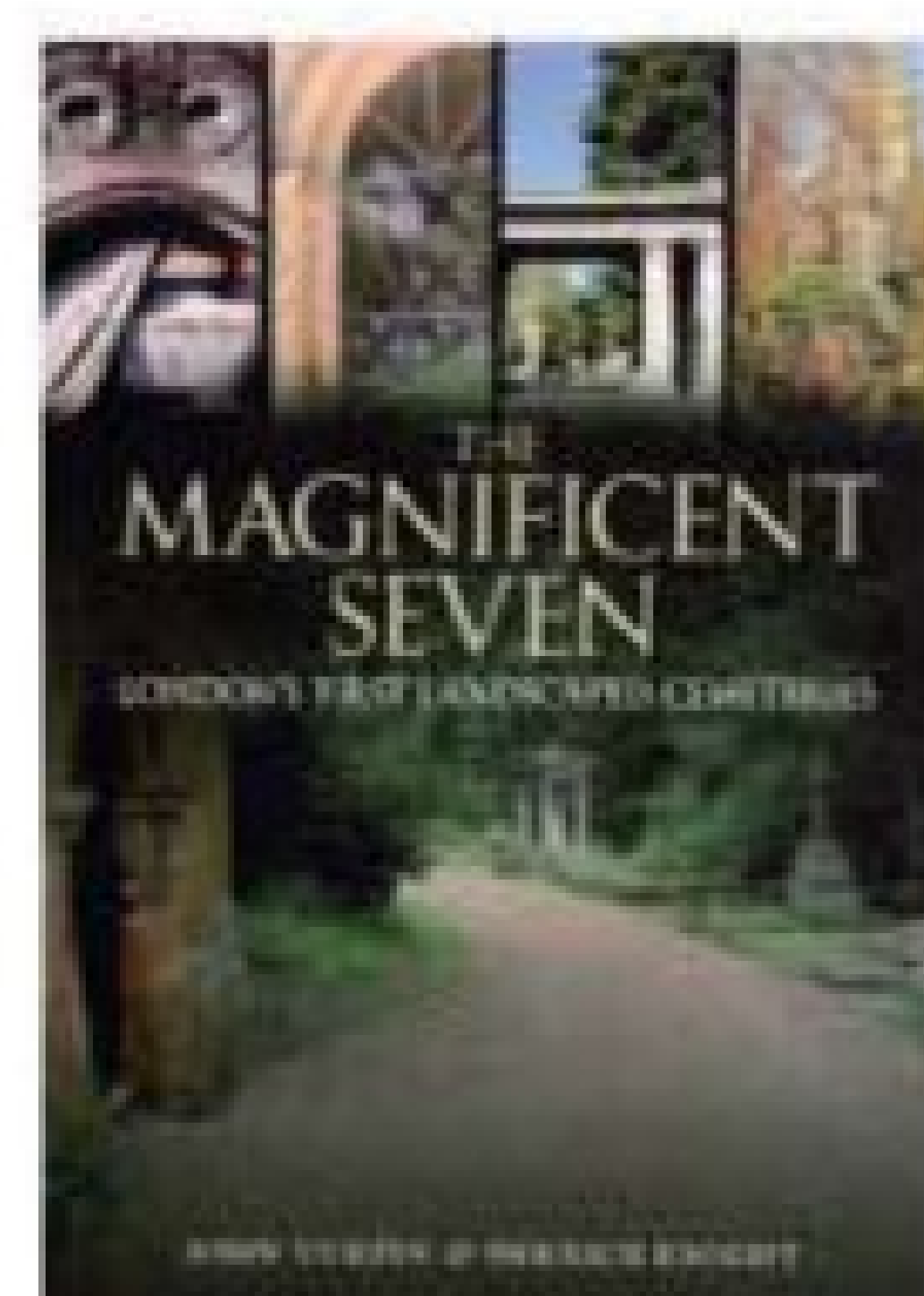
A round-up of the latest photography books on the market. By Sophy Mutch



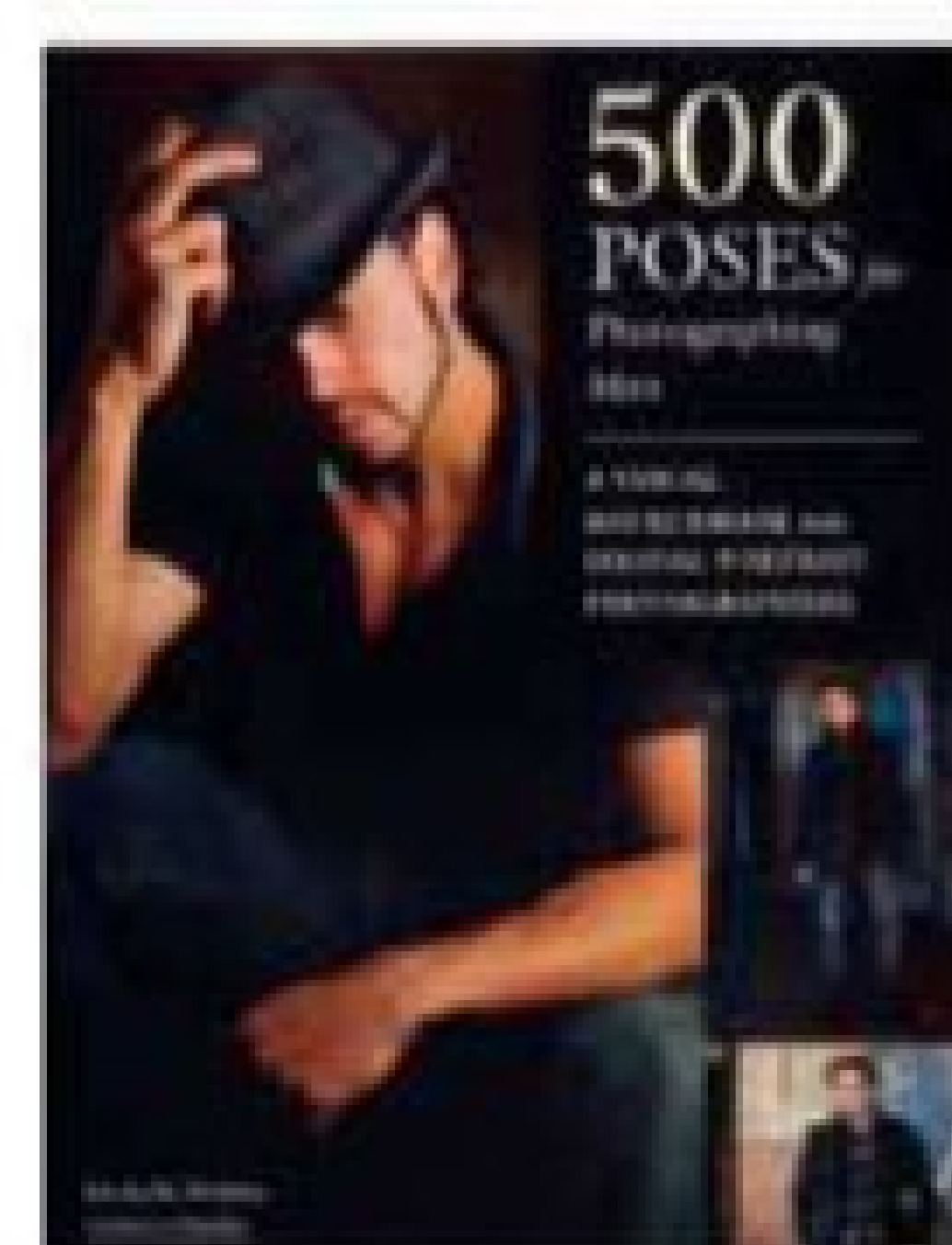
● **CANON DSLR SHOOTING MODES EDITED** by Steve Luck, £4.99 The Ilex team has come up with a handy step-by-step guide to all the functions of Canon DSLR shooting modes. The pocket-sized book keeps it simple, making it easy to quickly understand every function of your camera. Plenty of wonderful illustrative images make the book easily digestible.



● **CANON EOS REBEL T3/1100D DIGITAL FIELD GUIDE** by Charlotte K Lowrie, £13.99 This book is a comprehensive guide to the EOS Rebel T3/1100D, starting with the camera's set-up to using movie mode, right through to raw capture. Fundamental photographs from the author play an important role in helping to explain the lessons in the text. A well-structured book that will help you get the best from your camera.



● **THE MAGNIFICENT SEVEN** by John Turpin and Derrick Knight, £14.99 This scintillating story of London's 'magnificent seven' cemeteries details the residents, architecture and social history of these extravagant graveyards. The imagery is purely illustrative and not of the highest quality, but nonetheless interesting. A great excuse to grab your camera and explore your local burial grounds.



● **500 POSES FOR PHOTOGRAPHING MEN** by Michelle Perkins This rather unusual book is chock full of pictures that attempt to inspire the portrait photographer when snapping lots of men with their shirts off. There's next to no text and it really is hard to believe that anyone will need a book like this. But... here it is anyway.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

MINIATURE MIRACLE

There may be a much cheaper solution to Chris James's printer problems than those suggested by Ian Farrell (*Ask AP*, AP 30 July). I had a similar problem with my Canon Bubble Jet S900 printer, which at first could be resolved via the maintenance tab. Eventually, though, that route proved ineffective and I was reconciled to the idea of a new printer head. So I sought expert advice from, well, my grandson (I'm well past my sell-by date)! His advice was to remove the printer head and clean it with alcohol. When I asked where I was supposed to obtain the alcohol, he looked at me pityingly and said, 'Use vodka'.

Nothing ventured, nothing gained, so I did as he suggested. I put the business end of the printer head in a shallow bath of vodka, let it soak for a while and then sat it on a wad of dry tissues to draw out the old ink. I repeated this until I was satisfied it was clean – and the printer was ready to go.

And it works! My printer is now seven years old and still gives satisfactory results – and all for the price of a miniature bottle of vodka.

Tom Maughan, North Yorkshire

Don't try this with Baileys! – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

WHAT SECURITY PROBLEM?

Over the past year I have visited many country houses in the care of the National Trust and English Heritage, and privately owned – and there is a huge difference in attitude regarding interior photography. The National Trust seems to take the view that, as long as the house is not lived in and does not contain any private collections, then photography is allowed; the view of English Heritage appears to be similar.

In privately owned houses, however, the rules seem to vary considerably. For example, Holkham Hall in Norfolk welcomes interior photography with open arms, as does Chatsworth House in Derbyshire. Other private properties tolerate it, but some expressly forbid it. I suppose they have a right to do so, but personally, I am much more likely to visit a property if I know I can take pictures indoors as well as outside. Presumably the owners need the admission fees otherwise they would not open at all, so why drive people away? The security argument just does not hold water, when places like Holkham Hall and Chatsworth House have allowed indoor photography for years, presumably with no problems.

David Burrows, Derbyshire

NO SUCH THING AS BAD WEATHER

Terry Hamilton betrays a very inflexible attitude towards his photography (*Backchat*, AP 23 July). I read his sob story about the difficulties of shooting in summer weather, then looked outdoors – grey, overcast, showery conditions with occasional bursts of brightness. No risk of hay fever here!

While I take his point about summer lighting extremes, that doesn't stop me enjoying my photography whatever the season or weather. Even as I write this, the conditions are perfect for outdoor flower photography in the garden or location portraiture without auxiliary lighting or reflectors.

I am never at a loss for something to photograph, but adapt to the variable weather conditions we experience in the UK. Perhaps Mr Hamilton should ignore the seasons and just rise to the challenge of making the very best of the available light and subjects he can find in his neighbourhood. Sunshine is not essential, nor abnormal hours to rise and travel. Stretch yourself by tackling a new technique or seek a fresh subject area. There is often a 'work-around' solution.

David Askham, Wiltshire

There is no such thing as bad weather – only interesting conditions – Damien Demolder, Editor

GREAT IDEA

Thanks AP, and to Peter Kent (*Letters*, AP 30 July) for his tip about using a kitchen wrench to remove a filter. The UV filter on my 1956 Zeiss Ikon Contaflex III had been stuck for about 20 years, and all previous attempts to free it – using a rubber pad, warming the filter, and so on – had

UNPOPULAR RULING

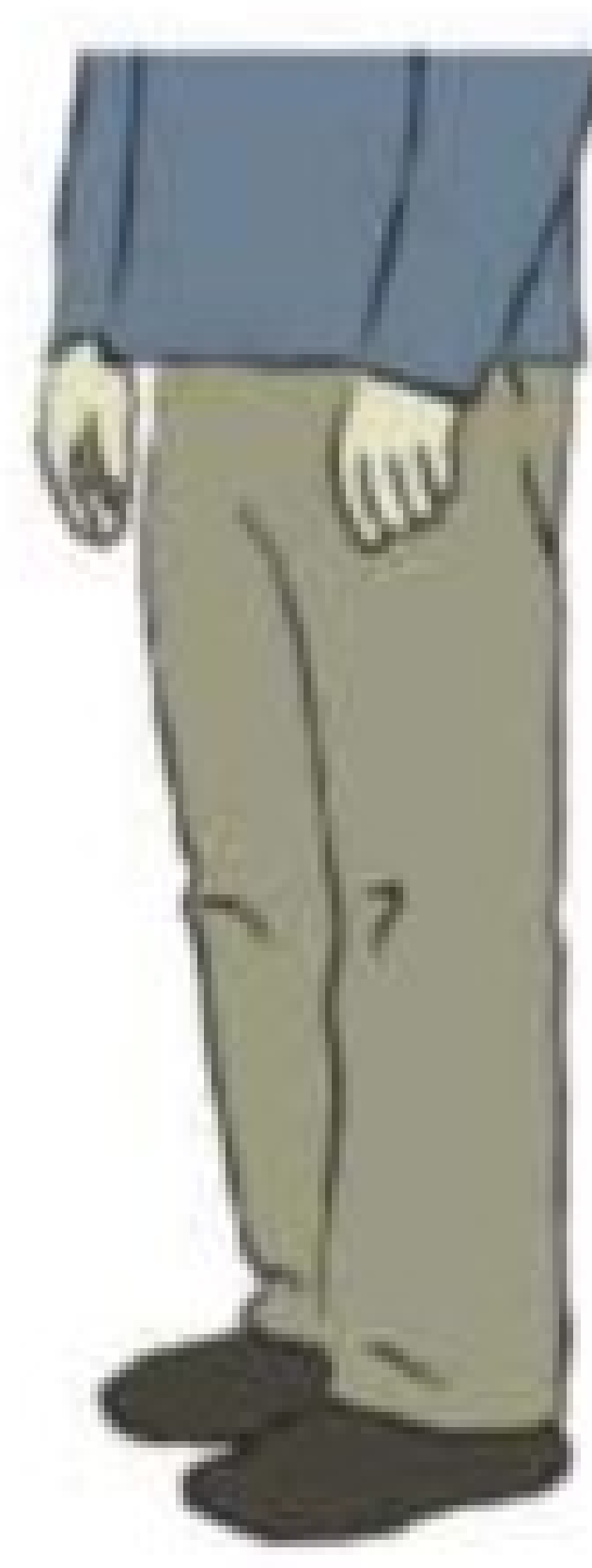
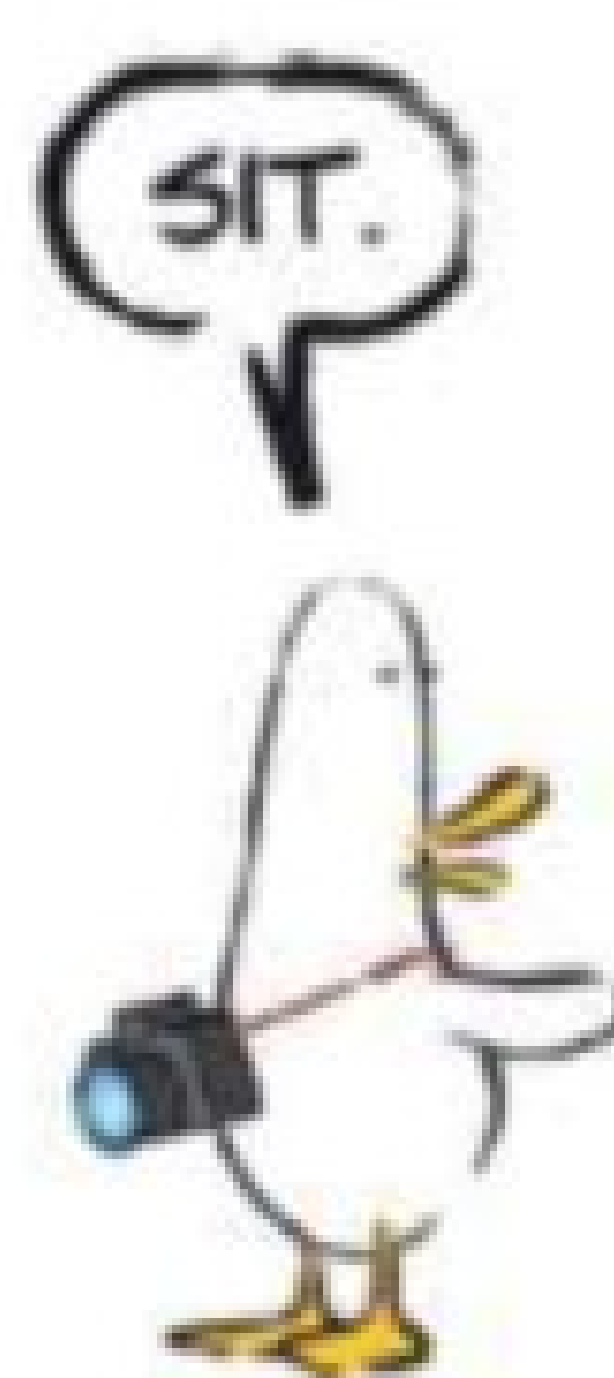
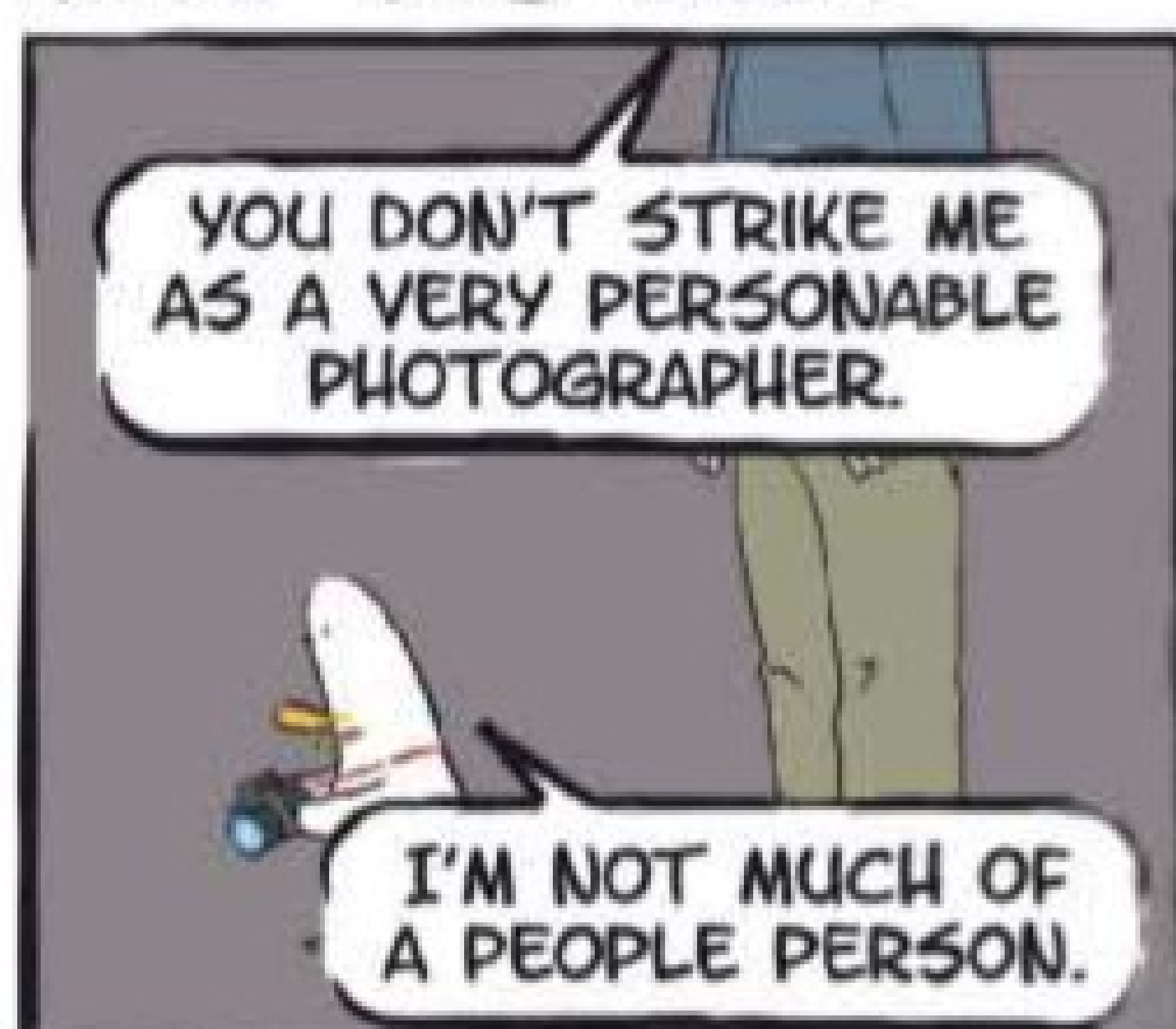
I was appalled by the lead news item in AP 30 July: *English Heritage admits photography foul-up*. While it is good that the unacceptable behaviour of one of English Heritage's staff was corrected by an apology, as well as the fact that they acknowledge that amateurs may take photographs for their own private use, I question the legality in them charging professionals a fee if that professional – or indeed amateur – decides to sell a copy of

their photograph. I can find no legal framework or law that makes this 'ruling' enforceable, or indeed acceptable. English Heritage does not 'own' the properties; it cares for them on behalf of the country.

It doesn't take a genius to see how silly English Heritage's 'ruling' is. It can only be hoped that professional and amateur photographers continue to exercise their rights to take photos of English Heritage buildings and sites for whatever legal purpose they want.

Michael Leek, Banffshire

What The Duck



<http://www.whattheduck.net/>



A GREAT DEAL

Further to your recent correspondence regarding the poor value for money offered by the latest Lomo camera, I have attached a photo of my collection of 47 cameras, all of which were bought in charity shops. There are some pretty decent camera here, including a couple of Canon Sure Shot Supremes each sporting a cracking 35mm f/2.8 lens, a couple of Olympus mju II weatherproof compacts, a Pentax Spotmatic SP with a 55mm f/2 lens and working meter, and a Kodak Retinette 1B.

The remarkable thing, though, is that all these cameras, collected over a period of about six years, cost me a grand total of £220. That means I still have £130 to spend on film and processing before I get to the cost of a new Lomo. My feeling is that I've got much the better deal.

Douglas Thomson, Edinburgh

You're a wise man, Mr Thomson – Damien Demolder, Editor

failed. I was sure it was there to stay, for eternity. However, one gentle try with the kitchen wrench released the filter almost effortlessly, and there was no damage to its chrome rim. I applied some pencil graphite to the thread, as you suggested, before returning it to the camera, but should it become stuck again I will know the removal method to use.

Peter Murphy, Greater London

BALM TO THE SOUL

This is a letter I never thought I would write – Roger Hicks has written something with which I agree! His remarks about Roland Bates and Susan Sontag (AP 30 July) are balm to my soul.

Geoff Hough, Cheshire

Sit down, Mr Hough, before you fall down. Mr Hicks is a genius. You should agree with him more often – Damien Demolder, Editor

TOP NOTCH

Ivor Matanle's articles on classic cameras are always a riveting read. His piece on Praktica 35mm SLRs (AP 30 July) shone the spotlight on a fine line of cameras that, despite selling well, never received the

acclaim they and their top-notch, value-for-money status deserved.

During the late 1980s while wedding photographers were touting and extolling the virtues of their medium-format jobs, I shot some 50 weddings using nothing more sophisticated than a Praktica Super TL 1000 and a Weston EuroMaster light meter. A couple of excellent Pentacon lenses and a Sunpak flash unit completed my outfit. The camera cost me just £50 at Dixons and is still in use today as my 'digital' SLR.

There used to be an excellent railway photographer called Colin Garrett. I attended one of his audio-visual shows and, like the rest of the audience, was stunned when Colin admitted the excellent images we'd just seen were shot on a humble Praktica L2, the most basic SLR of the Praktica range. An eye-opener indeed! Thank you, Ivor Matanle, for giving this hugely underrated brand a well-deserved mention.

Alex Dixon, Northumberland

A great range indeed. As you know, Alex, it's not what you've got, but how you use it. At least, that's what they tell me – Damien Demolder, Editor

BACK CHAT

AP reader Bob Black sees the decline in photographic ideas through lack of use

IN GEORGE Orwell's *Nineteen Eighty-Four*, the authorities discourage certain thoughts by removing the relevant words from use – if there are no words, then the idea cannot be thought. I wondered if digital media is doing something similar to our photography. Let me explain.

I was looking at some photos taken with black & white film of the Earls of Essex Morris Men as they rehearsed in a community hall. The lighting was inadequate for an evening rehearsal and, although I used Kodak Tri-X Pan 400 film, I had great difficulty getting a usable exposure. My settings were f/2.8 (wide open) on my 80mm Sekor lens, with a shutter speed of 1/30sec. My Mamiya C330 was handholdable at that and slower speeds.

Inside the hall there were pools of light from the fluorescent bulbs on the ceiling, and a little light coming through the windows. I didn't want to use flash as it would destroy the atmosphere, so I took four rolls of 12 6x6cm exposures in inadequate available light, and had them printed on 8x8in and 10x8in paper.

I had some strange images, including a morris man lit from above dancing in a pool of light. Where there was no light there were rich, black shadows. I caught one of the musicians sitting in an archway and, again, the shadows were rich and black. He told me it reminded him of Renoir. None of the images was 'standard'; all were interesting, and produced by the limitations of the film and equipment used.

I thought about going back, years later, to retake the series with my full-frame DSLR, and it was here that I wondered if the digital media would dictate what I took. My Nikon has an ISO range of up to 25,600 – I was worried about 'pushing' the Tri-X above ISO 400 as the image got grainy. Noise control is a feature of my camera's low-light capabilities. If I didn't want to go that high I could use a VR-type lens, which can give me up to 3 extra stops for handheld shooting. I should be able to get the perfect exposure with that combination. And if I didn't, there is the wonderful Photoshop, which I am assured can rescue any image, add to it and enhance it beyond recognition.

So would a modern photographer with a digital camera and, more importantly, a digital mindset be able to take the sort of photos I'm talking about? Since he'd never experienced such images, he wouldn't know that there was an alternative to what he was doing. Some skills/techniques seem to have gone already – I showed an image with what today is called 'spot colour' to a pro. He was uninterested until he learned that it wasn't done in Photoshop but hand coloured with photo inks and a brush.

I'm reminded of Spencer Tracey's quote in *Inherit the Wind*, that every advance brings with it some disadvantage. It appears that this is just as true with digital media.



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel takes us behind the scenes to explain how she set about capturing her intriguing shot of three floating jade vine flowers

THE FLOWERS you see here come from a plant called a jade vine, which is also referred to as an emerald vine. I had been photographing the vine in a British tropical glasshouse, although the plant is actually native to the Philippines and only grows beside streams in damp forests or in ravines. It's a tropical specimen that displays a long cascade of flowers, many of which fall to the ground each day, meaning that the ground beneath the vine is littered with beautiful little objects.

I collected a handful of the flowers and was immediately struck by their curves and beaks. I decided to take them back to my studio, although I wasn't sure what I was going to do with them – I just knew that I had to photograph them. When I was studying the flowers I began to wonder if they would float. It was an obvious connection for me due to the nature and damp environment of the jade vine. I had photographed flowers floating on water before, but never anything as unusual as this so it was a task I took to with great enthusiasm.

I found a shallow vessel, probably not much bigger than a large fish tank, and laid a sheet of black Formica along the bottom. Formica is a heat-resistant, wipe-clean, plastic laminate – basically the kind of thing that you can find lining many kitchen worktops. If anyone wishes to attempt a shot like this, the material doesn't have to be Formica. You can use any kind of material so long as it's a non-wettable matt black.

Once I had the vessel in place, I filled it with water, placed the flowers on the surface and waited for the water to settle. What was intriguing was that I had originally placed the flowers separately on the water, but very quickly they came together to form this little group that looked extraordinarily alien. In fact, the whole image looks like some strange creature floating in the empty void of space. I can only assume the beaks that curved beneath the surface caused a dip in the water that drew them all together.

To light the shot I used a tool that I have been using quite a lot over the past year – a Honi softbox. I have a lot of large softboxes with professional lights that I use in the studio, but the Honi softbox is a small portable piece of kit that you attach to your flashgun. It's a brilliant and convenient way to light your shots. For photographs similar to this I sometimes find myself using a Sto-Fen diffuser, which also attaches to your flashgun,

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but for this particular shot the 8in (20cm) diameter of the Honi gave me the soft, even spread of light that I needed.

Something that was crucial to think about was the placement of the camera and flash. I mounted my Nikon D3 DSLR on a tripod – although I could also have used a Cambo copy stand – and angled my camera so that it was looking straight down on the flowers.

The most important thing to note here is that the flash – a Nikon SB-900 Speedlight – was off-camera. If you have a camera with a flash attached looking down onto a reflective surface, such as water or glass, then you're going to get a lot of light bouncing off the surface and into the lens. For this shot, I had the flash on an extension lead and off to the top-left. I then shot the image at 1/200sec at f/7 and ISO 250.

One of the most striking things about this shot, and about jade vine flowers in general, is their beautiful colour. It's a difficult colour to describe. Some call it turquoise – in fact, it's often referred to as a turquoise jade vine – although I think it's a more attractive tone than that. It's one of those colours that you often find in natural subjects where the colours seem to look different to everyone. I've photographed jade vines over many years in different places, and sometimes it will be more of a blue colour while on other occasions there will be strong hints of green.

This is one of those images that raises an interesting point about the kinds of considerations that a photographer – particularly one who has been commissioned – will sometimes have to make when shooting images. To take this image of the jade vine flowers as an example, the fact that the background is completely black means there is a lot of negative space to play with and I can tell that the image would potentially look lovely on the page of a magazine or in a book. With that in mind I can add more black to the top and bottom of the image in post-production. That will make the rectangular image into a square. The reason I would potentially do this is that a square, from a design point of view, is a lot more pleasing. It gives the art department at a magazine or publisher more options regarding design. A square is a lot easier to work with than a rectangle. Whenever you can, plan ahead and think about how your image could potentially be used. **AP**

Heather Angel was talking to Oliver Atwell



To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by

Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk



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Macro still life

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The Amateur Photographer Masterclass with Paul Hobson

Wildlife photographer **Paul Hobson** and three AP readers explore the possibilities of studio-based macro still life and show how the simplest of lighting set-ups can produce creative results. **Oliver Atwell** joins them

THE ART of still life is a genre that has been with us for centuries. In fact, its first appearance can be traced back to the days of ancient Egypt where it was believed that the items depicted, such as food, would become real and available to the deceased in the afterlife. Many centuries later, through the Renaissance, Caravaggio, van Gogh and Abstract Expressionism, the genre has found its home in perhaps its most iconic form – a Paul Hobson *Masterclass*!

'From my perspective I think of still-life imagery as photographing static objects,' says Paul. 'That applies to all kinds of objects that you can find in the natural world and take indoors. For example, you may take some autumn leaves from a forest or cut some flowers from your garden and still life allows you to explore them in a

completely new way because you're able to get as close as you want. If the subject were a living creature, then you wouldn't be able to do that.'

Wildlife photographer Paul Hobson and three AP readers have set themselves up in the AP studio in order to explore the creative possibilities of studio-based macro photography using the simplest of lighting set-ups. But where much still life is concerned with the whole object, this *Masterclass* will find the attendees getting in a little closer.

'We're going to be using macro lenses to look at various objects, such as flowers and feathers,' says Paul. 'Each one of them is composed of many fascinating shapes, textures and details. When you're in a studio environment you're able to fully explore those elements and bring

them out using composition and light.'

Paul points out that many of the techniques that the attendees will be looking at are ones that can easily be taken away and used in their everyday photography.

'Still life is an excellent way of ensuring that your day isn't wasted when the weather has taken a turn for the worse,' says Paul. 'All kinds of objects can be brought indoors and photographed in a studio setting. That kind of environment can easily be replicated in your own home. Within ten minutes you can set up your own little studio in your kitchen or living room.'

Paul suggests that anyone wanting to attempt still life needn't worry about not owning professional lighting equipment – in fact, just using the kinds of lights found around the average home can produce some excellent results.

'Most people could easily find an everyday desk lamp that they can move around to control the light,' says Paul. 'With regards to the backdrop, something as simple as cheap black cloth, velvet or white paper is more than adequate. If you arrange these things on a table, then you've got yourself a little photographic studio. It's that simple.'



Your AP Master... Paul Hobson



Paul studied environmental science at Sheffield University and has worked as an environmental sciences lecturer for 25 years. With more than 20 years' photography experience behind him, Paul was specially commended in the 2008 Wildlife Photographer of the Year competition and two of his images were exhibition finalists in the British Wildlife Photography Awards 2009. Paul regularly lectures on wildlife photography and also runs workshops. www.paulhobson.co.uk

The AP readers... Sue Howard



Sue primarily enjoys shooting wildlife. She uses a Nikon D300S with a Sigma 105mm f/2.8 EX DG macro lens. 'I've learned a lot,' says Sue. 'It's always inspiring meeting like-minded people and learning from them.'

Colin Haygarth

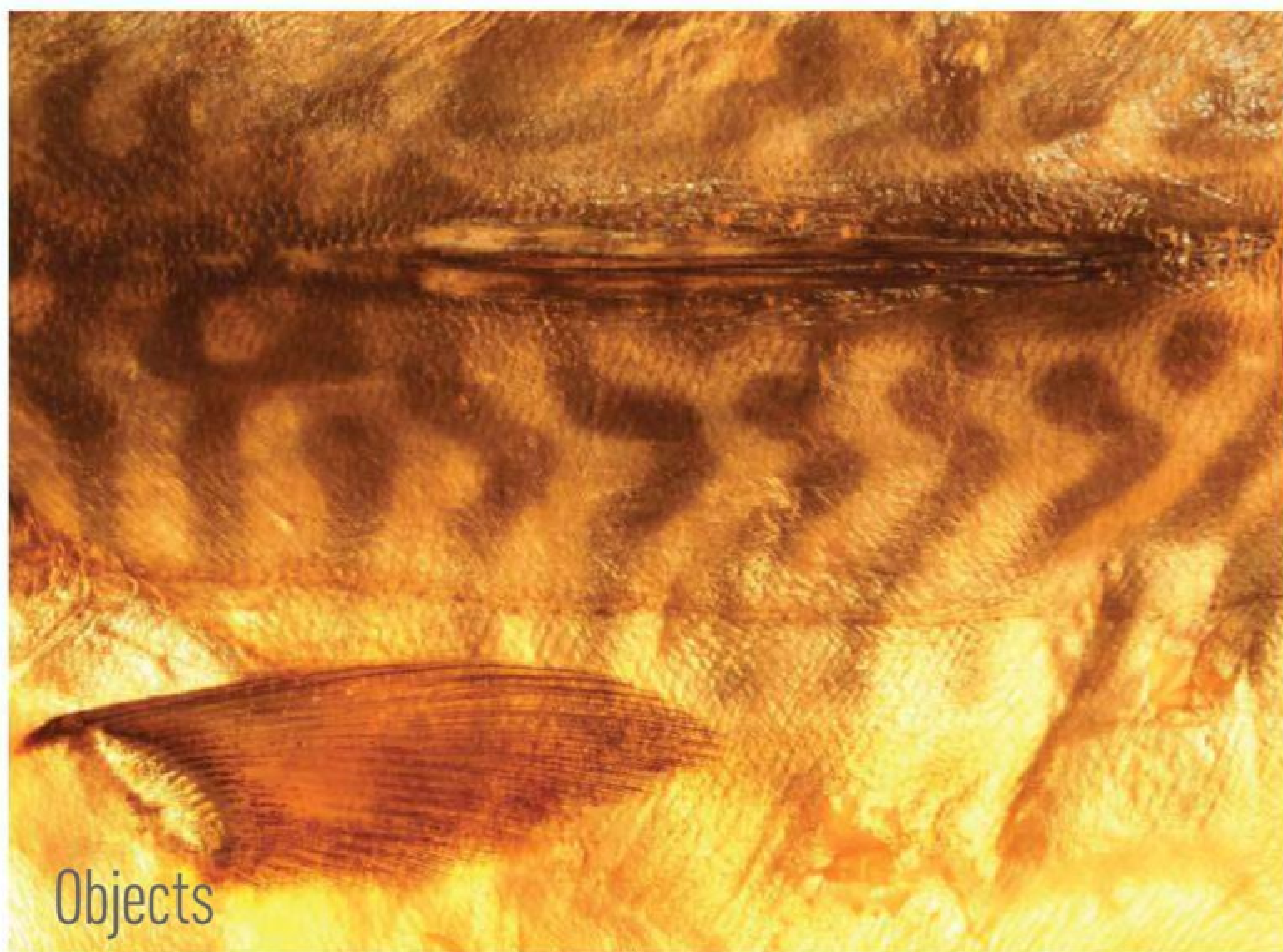


Colin likes to shoot butterflies and wild orchids. He uses a Nikon D300 with a 200mm f/4 macro lens. 'It's been great,' he says. 'I've picked up a great number of tips from Paul. He's very generous with his knowledge.'

Alan Wilson



Alan's interests lie in wildlife photography, particularly in South Africa where he enjoys photographing lions. He uses an Olympus E-5 and 50mm macro lens. 'It's been a fantastic day. The whole experience has been friendly and open. I've learned a huge amount.'



ALAN WILSON

THERE is no end to the kinds of objects that can be explored through still life. The natural world is composed of thousands of patterns and textures to be explored, and the ability to study these in a studio environment offers the possibility of producing some captivating images.

'You can easily find all kinds of interesting subjects in the countryside or even in your own back garden,' says Paul. 'One of the most obvious and easily obtained subjects is leaves. If you photograph sycamore leaves, for example, you have a lot to work with, such as the vivid greens and the vein patterns. A particularly interesting leaf is from the fern tree. The leaves are lined with sporangium, which are the spore-bearing bodies. They can make for some really interesting shapes and patterns.'

One subject that is particularly interesting, but one that can prove difficult to photograph, is dandelions.

'If you are able to photograph a dandelion clock in a studio environment then you're likely to produce some great shots,' says Paul. 'But due to their fragile nature they can be difficult to transport. A good tip is to spray them with hairspray, which will firm them up and prevent the seed spores separating from the head. Once you've picked them, put them in some water so they don't wilt.'

A less obvious object to photograph can be found in supermarkets up and down the country – fish.

'You can buy fish anytime,' says Paul. 'An interesting and cheap option is mackerel, which is very common around the British Isles. You can photograph the skin to reveal the silvery white colours and fascinating patterns of the body. You'll need to freeze it and then wait for it to thaw out before you photograph it so that requires you to plan ahead. You'll also need to skin it so that you can get it as flat as possible. Fish obviously have rounded bodies and that's likely to cause problems when using a macro lens due to the limited depth of field.'

One subject that Paul suggests is worthy of attention, yet one that some people may find a little gruesome, is bird wings.

'I have a small collection of bird wings that I like to photograph,' says Paul. 'All of them are from roadkill that I've come across over the years. They include jay, barn owl, tawny owl, pheasant and mallard. Shooting these in a studio allows us to get some close up details of the feathers, which would be near impossible to achieve in the wild. You could never get that close.'

But, as Paul says, there are thousands of natural objects that can be photographed. Therefore, the possibilities are limitless.

Working with macro

MACRO photography in the studio opens up the possibilities of still life and allows the photographer to close in on details that would otherwise be difficult to capture in the wild.

'Macro photography takes your work to another level,' says Paul. 'It takes you closer to the subject and reveals all the beautiful little details that you wouldn't otherwise notice using a standard lens.'

It can sometimes be tricky shooting objects that aren't entirely flat when working with macro photography. The depth of field is incredibly

narrow, so surfaces that are even slightly undulated can be thrown out of focus.

'If you're looking to produce images of surfaces such as leaves or feathers, you have to ensure that the surface is completely flat,' says Paul. 'That's why it's important to point your camera straight down onto the surface using a tripod. If your camera is at an angle, even slightly, then the distance from each part of the image to the focus plane is going to be different. Either put the object on a small table or on the floor. If you don't, you'll end up with a band of sharpness moving away into a blur.'

Taking the example of feathers, Paul suggests some settings to experiment with. 'If you look at

a bird's wing or an arrangement of feathers, you can see that they're not completely flat,' he says. 'It's not extreme, but in macro it makes all the difference. I'd recommend using an aperture of f/5.6 to f/8. That should give you the coverage you need.'

When dealing with more three-dimensional subjects, such as flowers or dandelions, Paul recommends pushing the f-stop up even further.

'You have to be careful because a dandelion has a round head,' he explains. 'That means you're going to need a larger depth of field, and an aperture such as f/22. That's going to give you much more coverage and get more of the head in focus to reveal its complex structure.'

Lighting



SUE HOWARD



SUE HOWARD

INTERESTING studio-based shots can be achieved using the most basic of set-ups. The kinds of lights that can be found around the home are more than up to the job.

'Things like professional lights and softboxes look intimidating and expensive, but it's incredibly easy to put together your own,' says Paul. 'Using an Anglepoise desk lamp is going to give you the same kind of results, particularly when you're working with macro lenses.'

Paul suggests using a piece of tissue paper to diffuse the light, but be careful. 'Bulbs can get hot,' he says, 'so you need to be cautious about where you position the paper. It's probably best held slightly away from the bulb using a clamp.' Alternatively, you can construct a diffuser out of a box with tracing paper over the opening.

'You need to diffuse the light because lamps used in the home can often give off an intense

beam of light that is no good for what you want to do,' says Paul. 'The camera will struggle with that intensity and you are likely to end up with lots of burned-out highlights all over your image.'

'The idea of a diffuser is that it will spread the light out, giving you a much more even distribution of light over a wider area,' he continues. 'That's particularly important when working with flat surfaces, as we are with the fish and wings. You can use two lights on either side of the subject or alternatively place a reflector on one side to bounce light back from the lamp opposite into your composition.'

Placing your light at 90° to your subject gives you some effective side lighting that will make your subject appear more three-dimensional.

'Side lighting gives your subject more light on one side than the other,' says Paul. 'It's a basic modelling light, which gives your subject depth.'

'Side lighting gives your subject more light on one side than the other, which gives depth'

Movement

WHEN shooting macro images, even the slightest movement in the subject can ruin an otherwise perfectly good shot. But this isn't a risk that is exclusive to outdoor photography.

'When you're out on location the macro photographer's biggest enemy is the wind,' says Paul. 'When you're indoors there's still the risk of camera shake or subject movement. You should ensure that your set-up is placed on a firm, flat surface. Make sure that you're not standing on a surface that is made of old loose floorboards.'

If you're working at home then there could still be the issue of camera shake due to using high f-numbers and, consequently, longer shutter speeds. A handy tool to reduce the risk is to use a cable release, which will minimise contact with the camera. But Paul also recommends using a function that is built into many cameras – mirror lock-up.

'You should check your camera's settings on how to do this,' says Paul. 'Mirror lock-up helps to reduce the risk of your camera shaking when you press the shutter and the mirror flips up. Just remember to press your shutter twice – once for the mirror to go up and once more for the shutter.'





SUE HOWARD

Backlighting, rim lighting and silhouettes

EFFECTIVE backlighting can be achieved by placing a simple light source behind a semi-translucent piece of material such as Perspex.

'If you place a leaf on a piece of Perspex and shine a light underneath it, then you will be able to see all of the fascinating segments and venation that make up the leaf,' says Paul. 'You'll have images where it's not immediately apparent what it is the viewer is looking at because the edges of the leaf have been excluded. You could be forgiven for seeing the shot as an aerial photograph of some rivers cutting through a landscape [see bottom right].'

A particularly interesting approach to lighting comes in the form of rim lighting. This works especially well when dealing with a strong subject like teasels.

'Rim lighting is a great way to create moody images,' explains Paul. 'It causes the edges of the subject to glow while the rest remains dark. It's a very classic way of lighting that will give you some beautiful contrasts of light.'

The light is achieved by moving the light so that it is almost behind the subject, but not so much that the light

source appears in the camera's frame. It also helps if the background is black. One light can be used to illuminate one side of the subject or two can be used to cause every edge of the subject to glow.

'You should underexpose your shot using exposure compensation,' says Paul. 'However, you may find that you can't get your exposure dark enough, even at -3EV compensation. If that happens, then you can look at how dark you were able to go using exposure compensation and then, working from there, manually underexpose your image until you get the desired result.'

Given the right subject, it is worth experimenting with silhouettes, which can be achieved by placing your subject in front of the light source.

'Dandelions are a good subject for this because they are part translucent, part opaque,' says Paul. 'The light shines through the seed spores and reveals the intricacies of the weed's structure. Due to the high contrast of this kind of image it's worth seeing what the shots will look like in black & white. Shoot it in colour first and then convert it into black & white in post-production.'



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are Tom Mackie (landscapes), Paul Hobson (wildlife) and Cathal McNaughton (street photography). Paul's next workshops will take place in October while Cathal will be holding his next session in September and Tom in November.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address and daytime telephone number. Three or four examples of your work will also be required with your application. Each participant will be able to use his or her own camera, lenses and other equipment.



COLIN HARGRETH



COLIN HARGRETH



ALAN WILLSON

Ethics

WHILE collecting and shooting natural objects is a straightforward task, the ethical implications are something that must be considered by the photographer.

'Some people may feel unsure about the fact that we've used the wings from dead birds,' says Paul. 'But there is nothing illegal about taking roadkill or animals that have died a natural death. Using these subjects allows the photographer to achieve shots that they would not be able to get while the subject is alive. They also allow you to make a beautiful image, which means you can celebrate the life of the bird through a stunning photograph.'

On the opposite end of the scale, Paul points out that it is illegal to collect wild bird's eggs.

'I would strongly advise people not to do this,' says Paul. 'We worked with quail's eggs, but these were purchased legally from a breeder on the internet. Quail are bred in captivity for their eggs and meat. The eggs themselves are incredibly attractive and can be brought from some supermarkets or directly from breeders.'

But these issues do not stop at animals – flowers and plants are also subjects that must be respected.

'I believe that you should never pick wild flowers just to create some photographs for yourself,' says Paul. 'For many species it's just plain illegal but for others it's a question of ethics. If it's a flower from your garden that you're going to cut anyway, then that's fine. The same applies if it's a weed. But if it's a wild specimen, then I'm against any kind of interference.'

THE GREATEST virtue of shooting natural objects such as leaves, flowers and eggs is in the apparent simplicity of the shots can be produced.

'If you take something as simple as some quail's eggs, you can produce a quite classical shot that harkens back to the kinds of images that the term "still life" evokes in your mind,' says Paul. 'Just arranging them in a little pyramid or in a row gives you a really effective image. It's the simplicity of the arrangement and of the objects themselves that makes them so photogenic.'

Objects such as leaves and feathers are simple to shoot and offer some interesting choices in terms of composition.

'Having an item like a leaf to work with is great because you can move it around without changing the position of the camera,' says Paul. 'The veins can give you some really pleasing compositions, for example by having the veins running diagonally through the picture from the bottom left to the top right.'

'You should also consider how close you want to get to the leaf,' he continues. 'The closer you are, the bigger the veins and segments of the leaf will appear. That will change your composition dramatically.'

When shooting wings and feathers it's worth noticing how colours can be used within the composition.

'If we take the example of using the wing of a blue jay then there are some beautiful colours that can be used,' says Paul. 'You have three strong colours to play with: blue, white and black. You should study how the colours interact with each other. How much of each one do you want in your shot?'

An obvious, yet often neglected, element of composition comes in the rule of thirds, a compositional rule of thumb that suggests that you should view your image as a nine-square grid and place your subject(s) along the lines or their intersections.

'With something like dandelions you can really use this to your advantage,' says Paul. 'Having three of them in a row can make for an incredibly interesting image, particularly if you place each one higher than the other (see page 21). If you have one dandelion then there's nothing wrong with placing it in the centre of your image, so that it is surrounded by empty space. However, due to the presence of the stalk you may find it beneficial to move your camera to the portrait position so that you can fit everything in.'

White balance

ONE OF the key things to think about when shooting your images is your motivation for doing so. Are you looking to document your subjects or are you attempting to produce something a little more creative? If the photographer is looking to create something a little more abstract, then the camera's white balance setting can be employed to alter the colours of the images.

'When shooting you should think about how you want to represent colours in your images,' says Paul. 'If you're looking to document your subjects in a straightforward way, then you want the colours to be as natural as possible. In that case it is better to leave your camera on auto white balance.'

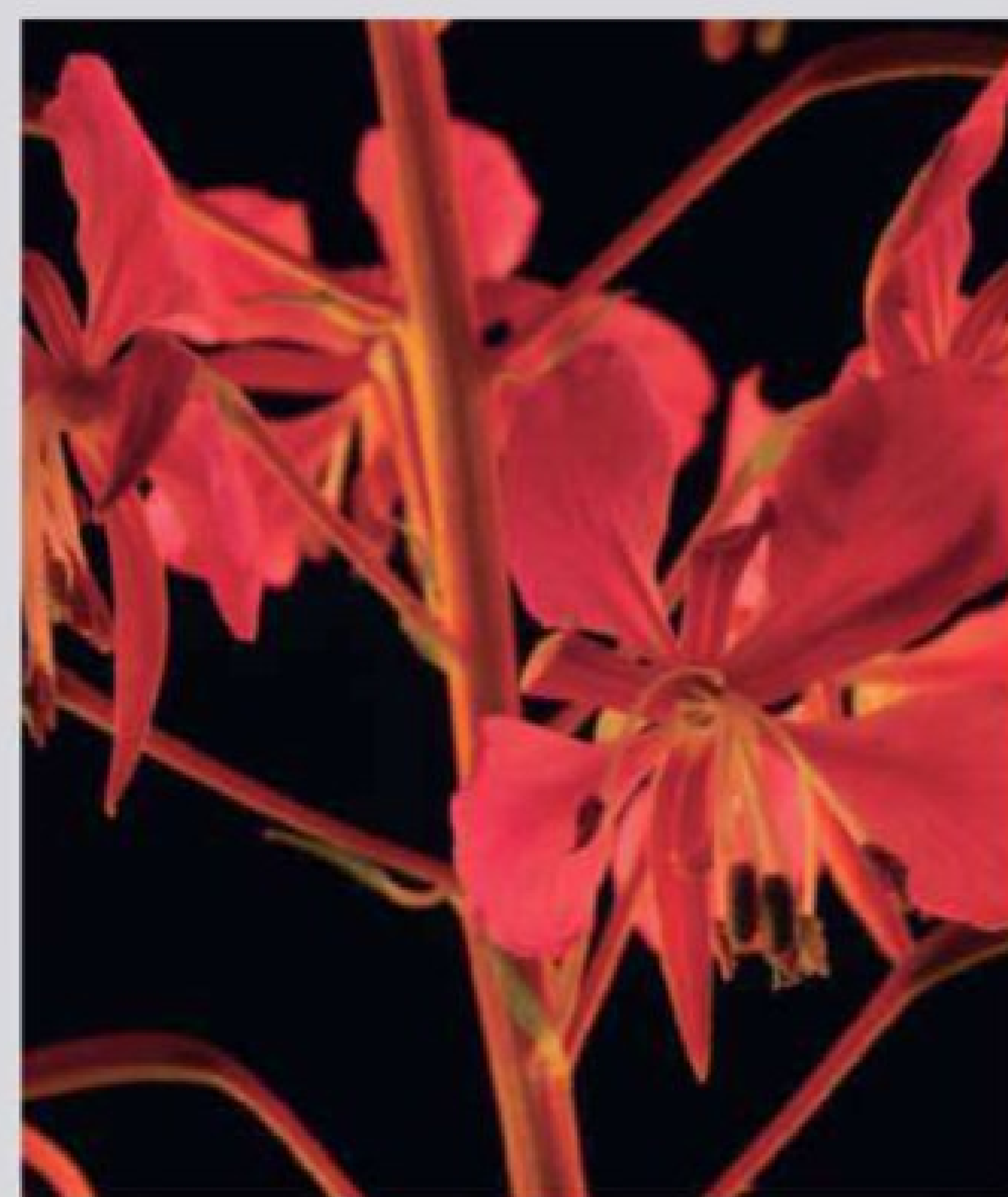
However, white balance can also be used as a creative tool. Experimenting with different white

balance settings can dramatically alter your shot and give your images a colour cast that you wouldn't normally see in the natural world.

'Doing something as simple as setting your camera to cloudy white balance can produce some interesting results,' says Paul. 'That setting will push up and saturate the reds.'

An alternative is to set your white balance manually using the numbers rather than symbols (not all cameras are capable of this function and users should check their camera's manual).

'I generally leave my camera set to 6000K [Kelvin] all the time,' says Paul. 'That's like the cloudy setting plus a little more. It gives you a quite saturated image. It's important to understand that the numbers represent colour temperature. Very low numbers such as 3,500–4,000K give you a very blue cast on your image. At the top end you have 6,000K, which will give you a very orange or red cast. You have to experiment.'



ALAN WILLSON

Stories from the city

Paul Trevor spent several months documenting the lives of the residents of inner-city Liverpool in the 1970s, but it is only now that his work is gaining the recognition it deserves

SOMETIMES, no matter how great the photographs, appreciation can be slow coming. This is certainly true of street photographer Paul Trevor's 1975 portrait of inner-city Liverpool, which received little attention at the time besides a selected few shots making it into the book *Survival Programmes: In Britain's Inner Cities*. Fast-forward almost four decades, however, and suddenly the true impact of these photographs is being justifiably celebrated in the exhibition *Like You've Never Been Away* at the Walker Art Gallery in Liverpool, which runs until 25 September.

Paul Trevor arrived in Liverpool in 1974 as part of a collaborative project (with two other photographers) that set out to document Britain's inner-city deprivation. Crucially, he was given a generous amount of time to delve into the topic – something rarely afforded to today's documentary photographers.

'We had the luxury of six months to photograph and we realised we should make full use of that,' he recalls.

Basing himself in Everton, a deprived inner-city district of Liverpool, Paul Trevor admits that the process involved him simply shooting what he saw in front of him.

'It was a period when the streets were very much a place where the community interacted,' says Paul Trevor. 'That was especially true of the children. We didn't have to go looking for inspiration, or worse still, stage it. I never had to set things up because life is more inventive than anything I could have come up with.'

REPRESENTING THE SPACE

Paul Trevor paid particular attention to the space within his images. His concern to create depth within the frame contributes to the rawness and reality for which the photos have been commended.

'I wanted to make pictures as if you were standing there,' he explains. 'I've always been intrigued with the illusion of space.'

By an illusion of space, Paul Trevor refers to his interest in creating the impression of three-dimensional depth within the two-dimensional confines of a print. Part of this skill was in the composition, and being aware of what was around his subjects in order to place them in context to their surroundings. 'The street is my studio: it's the stage on which all these performances occur,' he says.

THE RIGHT KIT

Equally as important as framing the picture was his choice of photographic equipment and how he used it. Shooting with a Leica M2 and M3, the cameras soon became an extension of his eye, allowing him to capture moments spontaneously and without pause.

'The Leicas were completely manual, I had to focus, I didn't have a meter and, like learning to drive, you gradually stop having to think about what you're doing. After a while, you're just doing it automatically,' he reveals. 'I set it in a way that I could quickly capture really what was happening in front of me. It was raw, it was spontaneous.'

With the need to photograph quickly and freely, Paul Trevor shot the entire body of work on 35mm black & white Kodak Tri-X ISO 400 film – colour film being out of the question due to budget constraints.

'Tri-X allowed you to work in a wide range of lighting conditions so you could even shoot at slow shutter speeds at night. It gave you as much freedom as possible. Black & white evokes that time – it's the look of that era. Today I'd be shooting in colour.'

With an ISO 400 film opening up his shooting options, it was Paul Trevor's choice of lenses that helped achieve the look of space and depth that he was after. 'The Leica M2 had a 35mm lens and the M3 had a 50mm lens,' he explains. 'In the landscape format, the 35mm lens gives you a perspective that's a close match to the way the human eye sees. If you use it in the portrait format you'll get a distortion – it's not the way we see naturally. That's when you use the 50mm lens instead.'

GAINING TRUST

Paul Trevor realises that he was fortunate to have had the complete freedom to capture everything that street life presented, without any barriers or limitations. Today, a camera arouses a certain degree of suspicion. 'I was probably the only person with a camera in the area I was living in,' he says. 'People would ask if I was working for a newspaper; the way I worked didn't register. They couldn't figure out why someone would spend time on the streets taking photographs.'

Paul Trevor also worked hard to gain people's trust to create as natural an environment as possible. He believes trust was essential: without it, the images would

have taken on an entirely different feel.

'A lot of photographers don't have the privilege of spending a long time in a place. The Liverpool pictures tell a story and the closeness to the people is obviously a huge part of that,' he explains. 'If people get to know you and trust you, then it shows, and it becomes something very different.'

The trust was built partly through recognition, but also because Paul Trevor and the other photographers showed and gave prints to people throughout the project, so they could see that their interest in them was genuine. 'None of us went about with any preconception – we tried to be open to what we saw and work as honestly as we could.'

Paul Trevor's approach to photography is to always shoot the picture first, and then think carefully about whether to use it afterwards.

'You've got lots of time after the picture is made to consider whether it's ethically correct and whether you would use it. In a split second, I think your instinct is to make the photograph. There were some pictures I made that were so strong that I said "No". I didn't want them published because it would upset the person's family or relatives – I just didn't feel it served any purpose.'

CAPTURING THE EAST END

Since the Liverpool project, Paul Trevor has spent many years documenting life in his own neighbourhood in the East End of London, a personal project that grew into a collection of more than 120,000 negatives, known as the Eastender Archive.

'It's a personal record of what was going on around me – I had a little Leica camera with me virtually all the time and just snapped wherever I was,' he says. 'Over the years this just grew and grew... I'm hoping the outcome will be a series of books.'

That's in the future, however. For now, Paul Trevor is concentrating on the idea of returning to Liverpool, finding the people he photographed all those years ago and producing new work. *Like You've Never Been Away* at the Walker Art Gallery is the culmination of a year-long effort to find the people, which has also involved putting images on Flickr, giving slideshows in local community centres, and publishing photos in the local and national media.

'People who recognise themselves or their relatives or friends have been getting in touch with me,' says Paul Trevor. 'Given how many years have passed, the response has been far better than I expected. I'm completely blown away. So, as ever, I'm optimistic about the next stage.'

Top right: Haigh Street, Everton, Liverpool, 1975

Bottom right: Sandon Street, Liverpool, 1975







Above left: Haigh Heights, Haigh Street, Everton, Liverpool, 1975

Far left: Mozart Street, Toxteth, Liverpool, 1975

Left: Mozart Street, Toxteth, Liverpool, 1975

Above: Haigh Street, Everton, Liverpool, 1975

Right: Mozart Street outing, Ainsdale, 1975





Above: Mozart Street, Toxteth, Liverpool, 1975

Below: Haigh Heights, Haigh Street, Everton, Liverpool, 1975



The book to accompany the exhibition, **Like You've Never Been Away**, is published by The Bluecoat Press, Liverpool, and is available from the publisher and Amazon.co.uk at £9.99

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

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Helen Jones East Yorkshire

Helen has always loved watching wildlife and bought an SLR in an attempt to capture what she saw in front of her. Four years ago she upgraded to a DSLR and says that her results improved immediately. Soon after, she joined a camera club and says that the support from members has been inspiring. Helen particularly likes shooting animals and birds, as well as macro shots of insects, flowers and fungi. She describes herself as an outdoors person and enjoys capturing the natural beauty of her surrounding world. In the future, Helen would like to be able to travel more and witness the wildlife, but she also recognises that some of the most fascinating animal life can be found on her own doorstep.



Fallow buck

1 The gentle light against the autumn colours of the woodland perfectly frames this graceful animal

Pentax K20D, 300mm, 1/250sec at f/4.5, ISO 400, tripod

Red squirrel

2 The subtle sidelighting reveals the blond hairs of the squirrels tail, a feature we don't often see

Pentax K20D, 300mm, 1/90sec at f/4.5, ISO 400, tripod

Puffin queue

3 This shot was taken on the northernmost point of Unst, Shetland. The composition of the shot is intriguing

Pentax K20D, 300mm, 1/250sec at f/4, ISO 100, beanbag





In bloom

1 This shot was taken just outside Rossella's house and captures a tree just about to come into bloom

Canon EOS 350D, 100mm, 1/640sec at f/8, ISO 200

Ladybird

2 This shot was taken with the assistance of a friend, who helped Rossella find interesting things to shoot

Canon EOS 350D, 100mm, 1/100sec at f/2.8, ISO 200

Springtime

3 Rossella had to wait for the optimum moment to achieve this shot as the wind kept ruining her shots

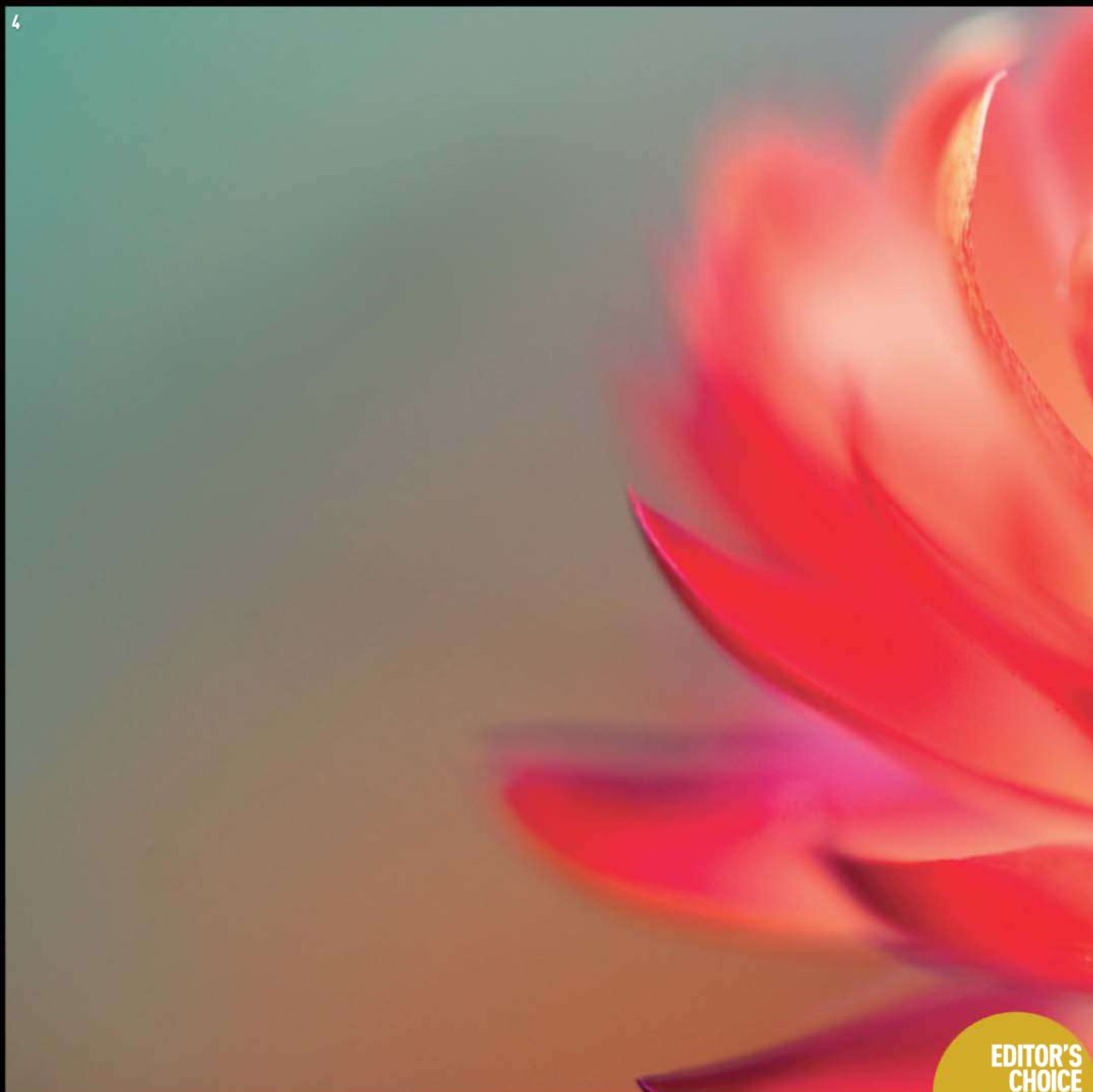
Canon EOS 350D, 100mm, 1/40sec at f/6.3, ISO 200

Red petals

4 This interesting abstract shot makes use of the vibrant colours that can be found in many natural locations

Canon EOS 350D, 100mm, 1/40sec at f/2.8, ISO 200

4



Rossella Vanon London

Around two years ago Rossella began playing with her father's compact camera – and that was enough to get her interested in the medium. However, what began as a hobby soon turned into a passion. Her first camera was a Canon EOS 350D with an 18-55mm lens, although she now uses a Canon EOS 5D Mark II. Rossella enjoys capturing the small details, which includes plants, flowers and insects. Her favourite locations are parks and gardens.

**EDITOR'S
CHOICE**

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CO.UK/SPOTLIGHT](http://AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT)

This is a fiery and exciting picture that relies entirely on colour and those sweeping curves for its impact. It reminds me of hot, sunny places and long, cool drinks. The colours work so well together that the image is almost hypnotic.



Matthew Howarth

Hertfordshire

Like many photographers, Matthew's first exposure to photography was on holiday, although by his own admission he failed to dedicate the necessary time to it when he got home. However, after coming across some long-exposure galleries online he had something of an epiphany: he realised that a camera could see the world in a way that the human eye could not. In the future, Matthew intends to continue stencilling shapes and images into his scenes.

Lilies with light trails

1 This image was achieved in a garage using Christmas lights
Canon EOS 5D Mark II, 24-105mm,
57secs at f/11, ISO 200, tripod,
cable release

Gondola in 60 seconds

2 The title of this shot came first and dictated what Matthew would do
Canon EOS 300D, 24-105mm, 60secs at
f/16, ISO 100, cable release

Ice age

3 The thick snow inspired this surreal shot of a mammoth
Canon EOS 300D, 24-105mm, 116secs
at f/13, ISO 200, tripod, cable release,
flashlight

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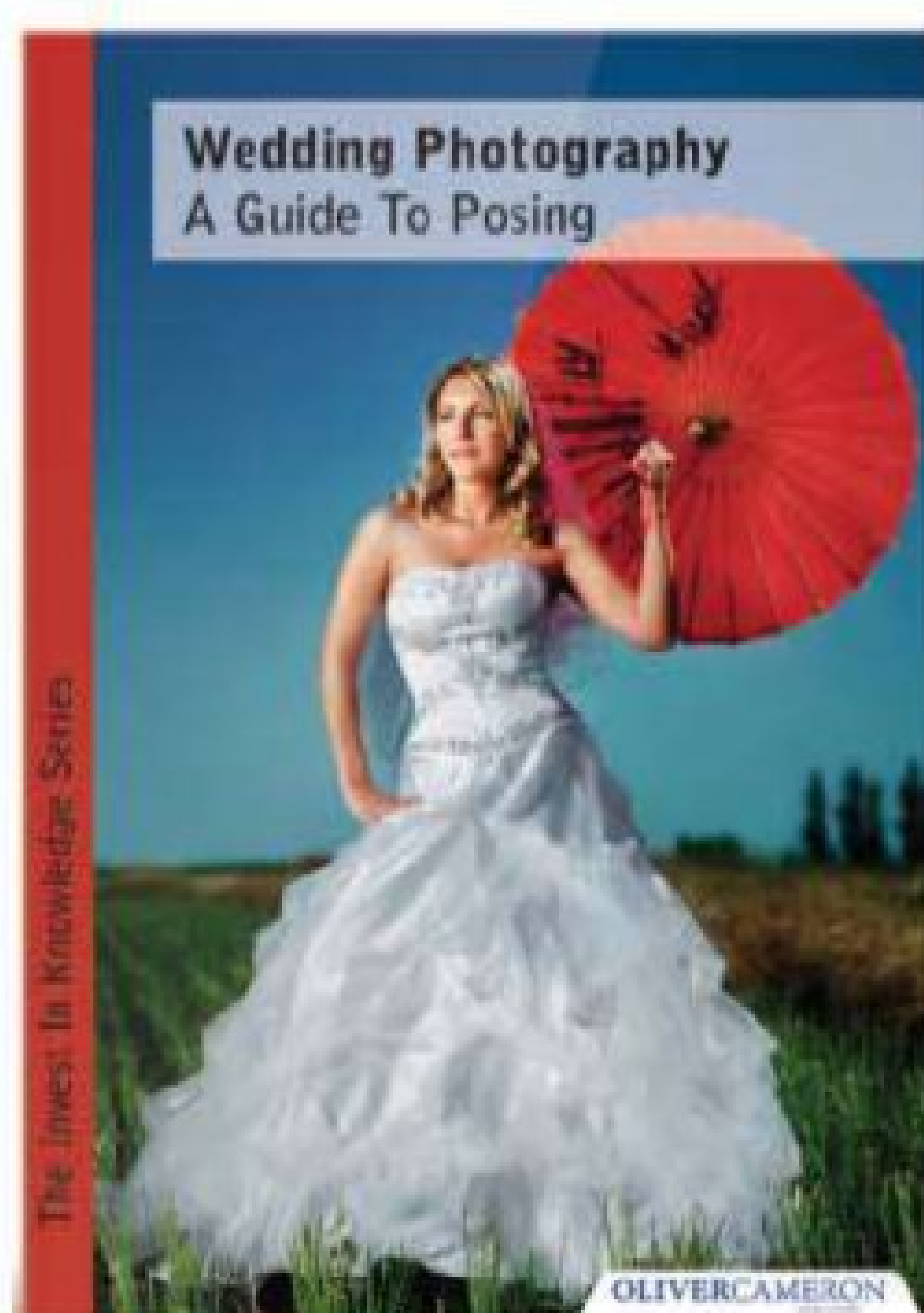
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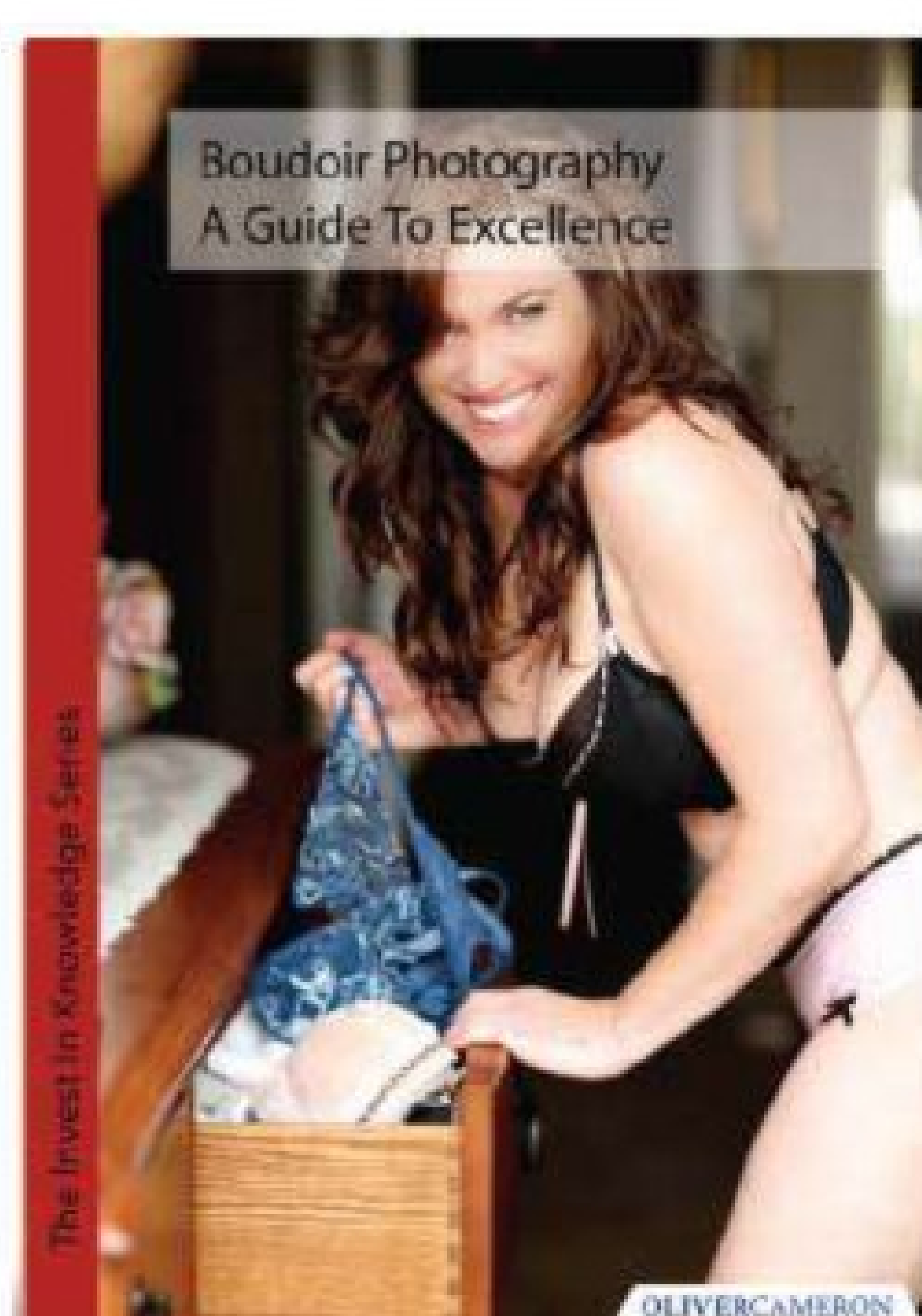
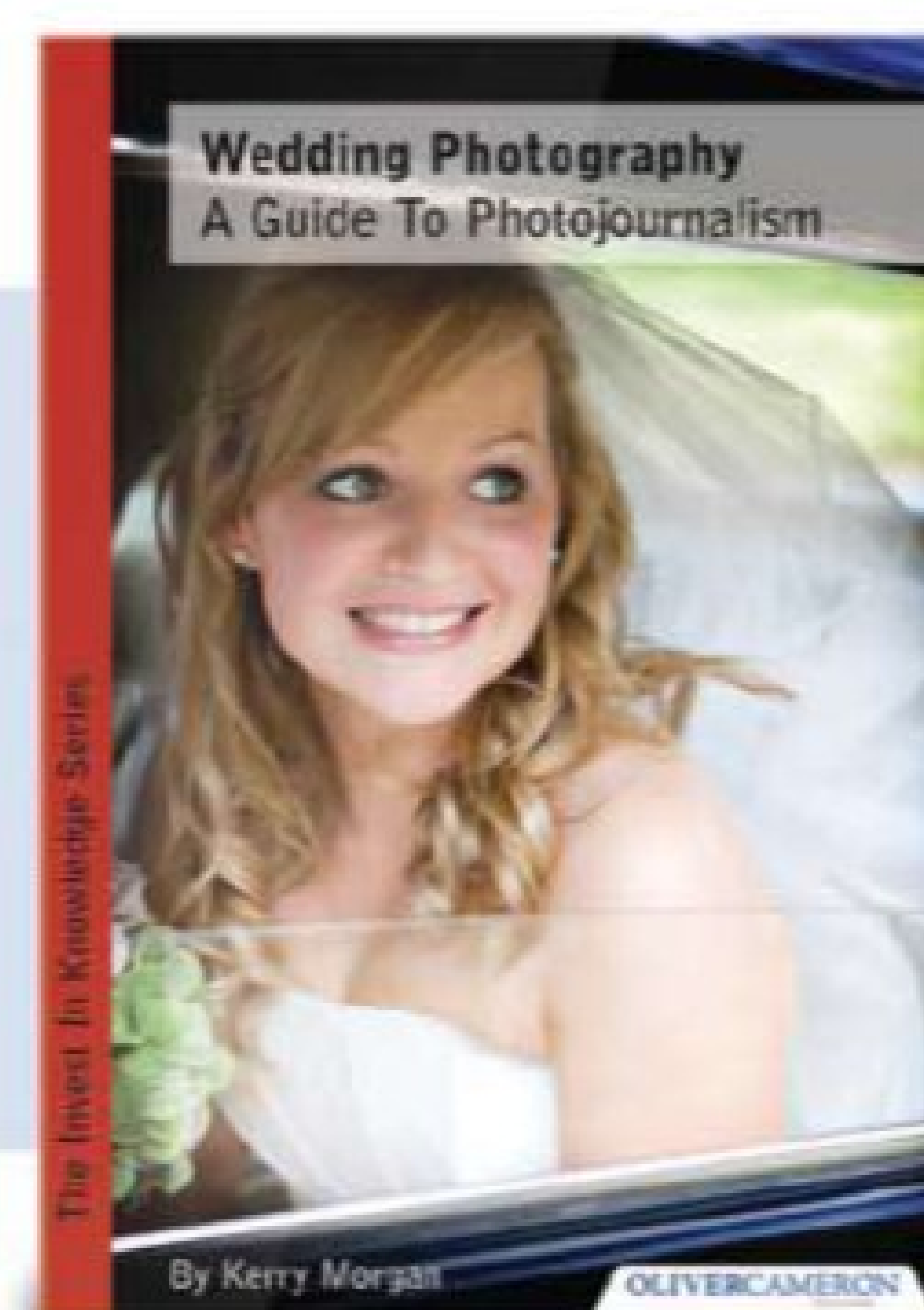
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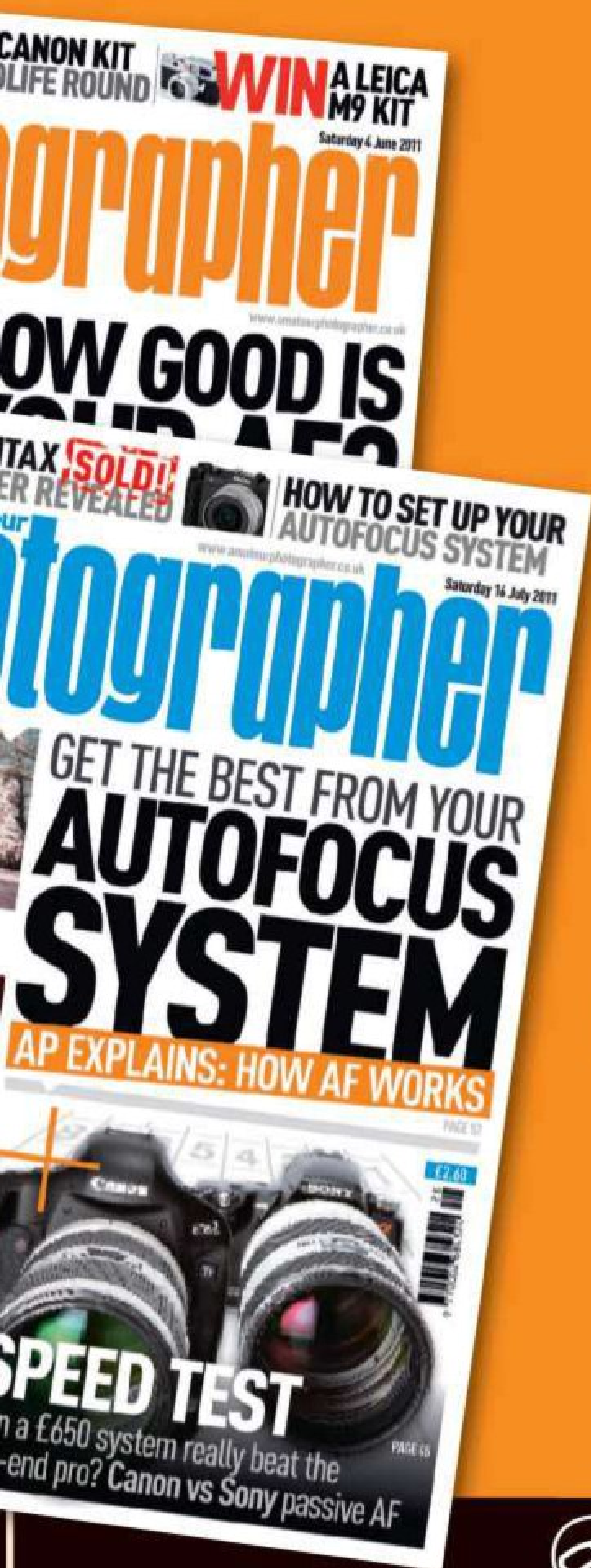
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AP Appraisal



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Original



Bob's crop



Long-tailed tit Bob Williams

Canon EOS 1000D, 80-200mm,
1/4000sec at f/5.6, ISO 400

BIRDS in flight are incredibly difficult to photograph. Not only do you need to get them in the frame, but you also want them posing in an interesting way. Here Bob has done a fantastic job of managing both things at once with this long-tailed tit coming in to land. The shape of the bird is wonderful, with its arched back, outstretched wing and feathers extended, backlit against the overcast sky. Bob has made his own crop, and I think it is a sensible one, although I rather like the original framing, too, with all that space.

There are a couple of problems, though. The first is that there is a huge pile of dust on Bob's sensor, and you can't get away with that when photographing blank skies. The second is that the bird is a bit out of focus. The shutter speed of 1/4000sec has frozen the movement, but the camera couldn't quite keep up with the speeding tit.

As we don't need to bring up loads of detail to make this shot work, we can head to the High Pass filter to improve the appearance of edge definition. I used a setting of 2 pixels and blended the filter to the Hard Light mode, just below 'Overlay'. It required two passes to get a decent edge.

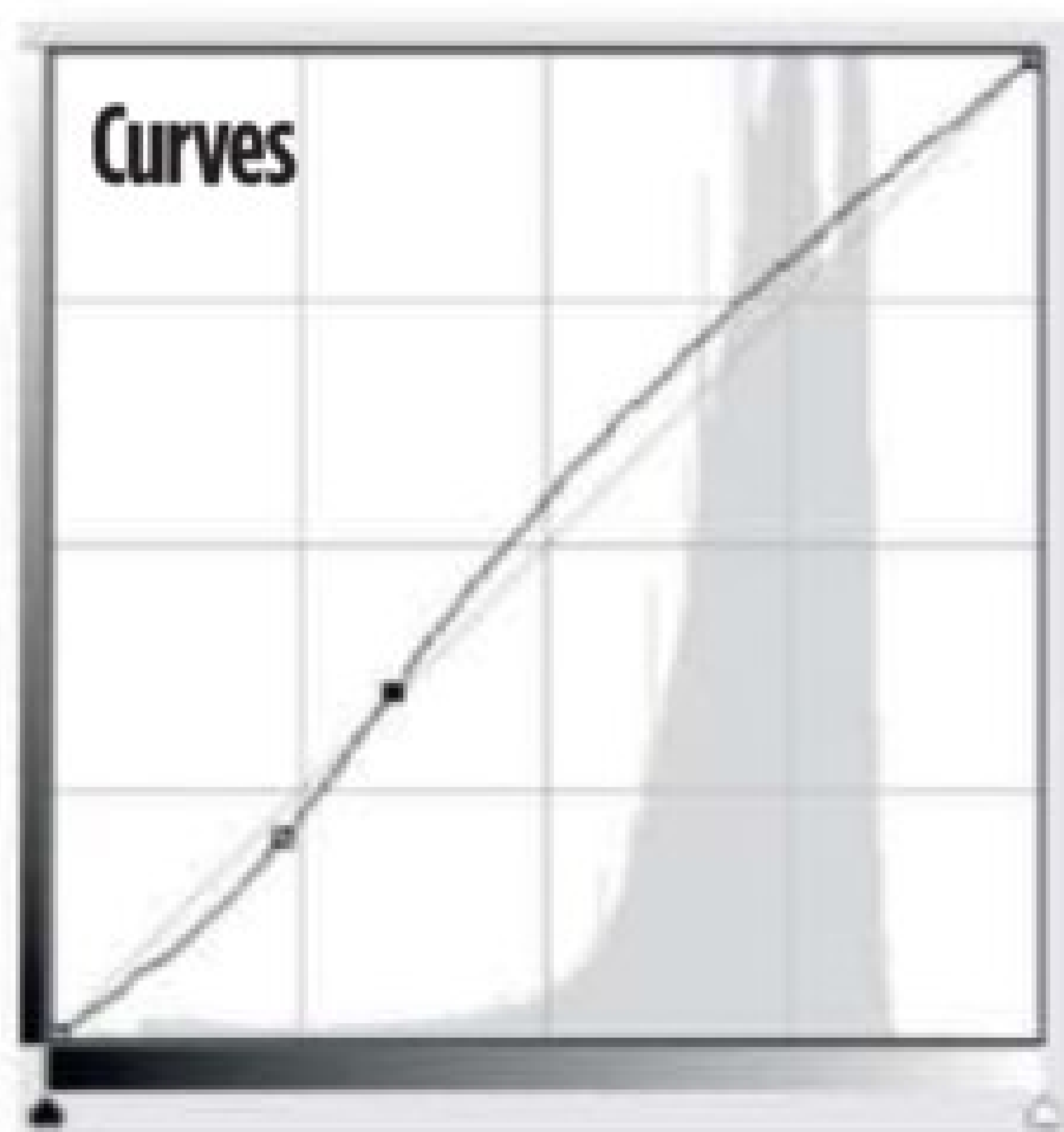
I've added some contrast to the darker tones of the image to help the wings stand out against the background sky. The curve I used concentrates its attention on the left side of the graph, while I have allowed the midtones to brighten – effectively increasing the exposure. I then spent some time dusting.

I love the oriental feel of the picture; it

Damien's edit



Curves



somehow reminds me of Thomas Minton's Willow Pattern from the 18th century, which has since appeared on all sorts of kitchen crockery. To show this element off I have introduced a cyan/blue colour layer that lends the impression of Chinese/Japanese art, but without really changing the colour of the 'ink' or quite picking the right blue to be

'willow'. I am not trying to copy, but to leave a sense of the form.

This is a very nice shot, but getting a moving bird in focus is quite a task. Many photographers use manual focus and a depth of field to create a zone of sharpness, and place it where they hope the bird will fly. Great job, Bob – keep practising.

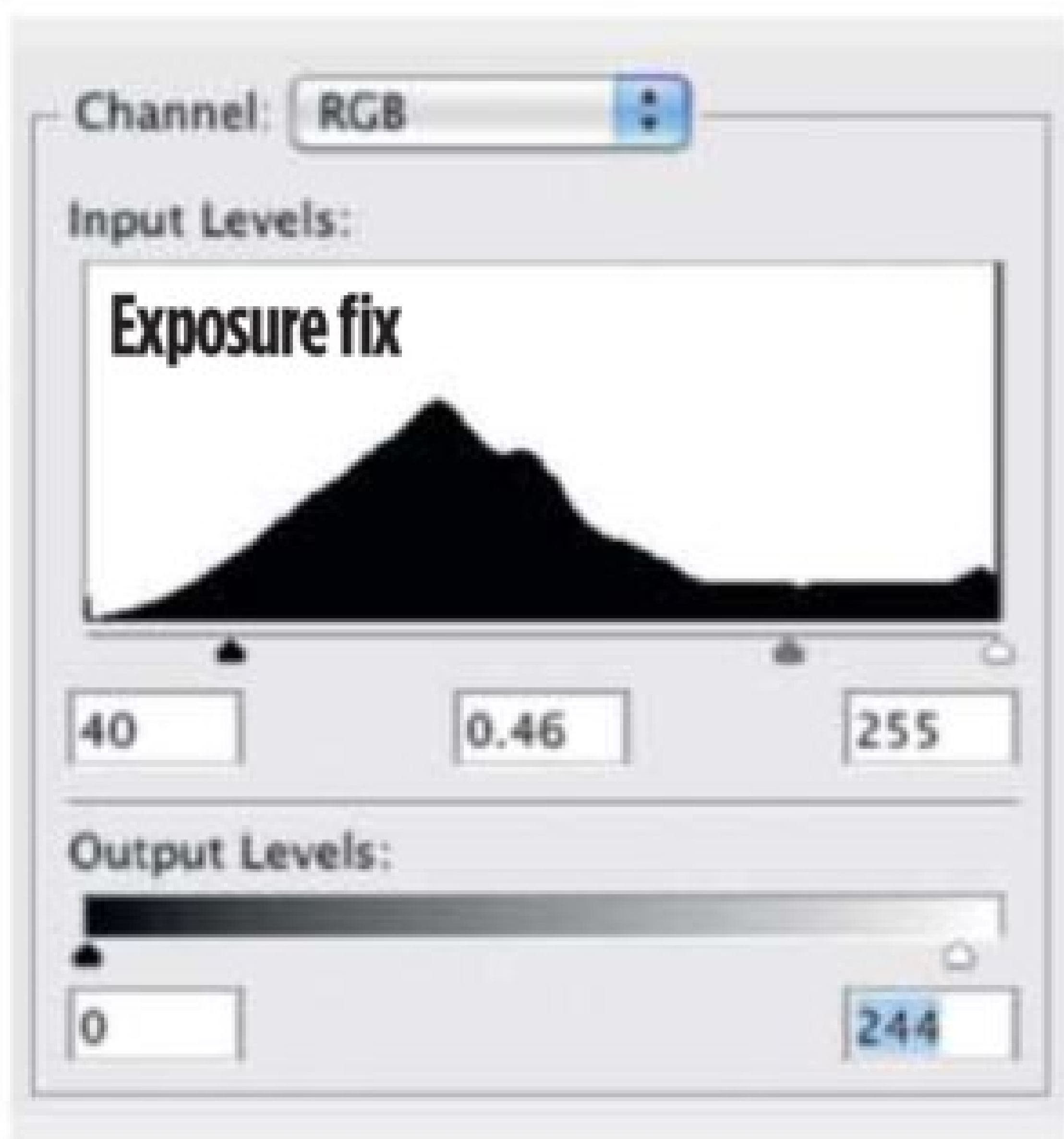


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CAMLINK



Pink bells

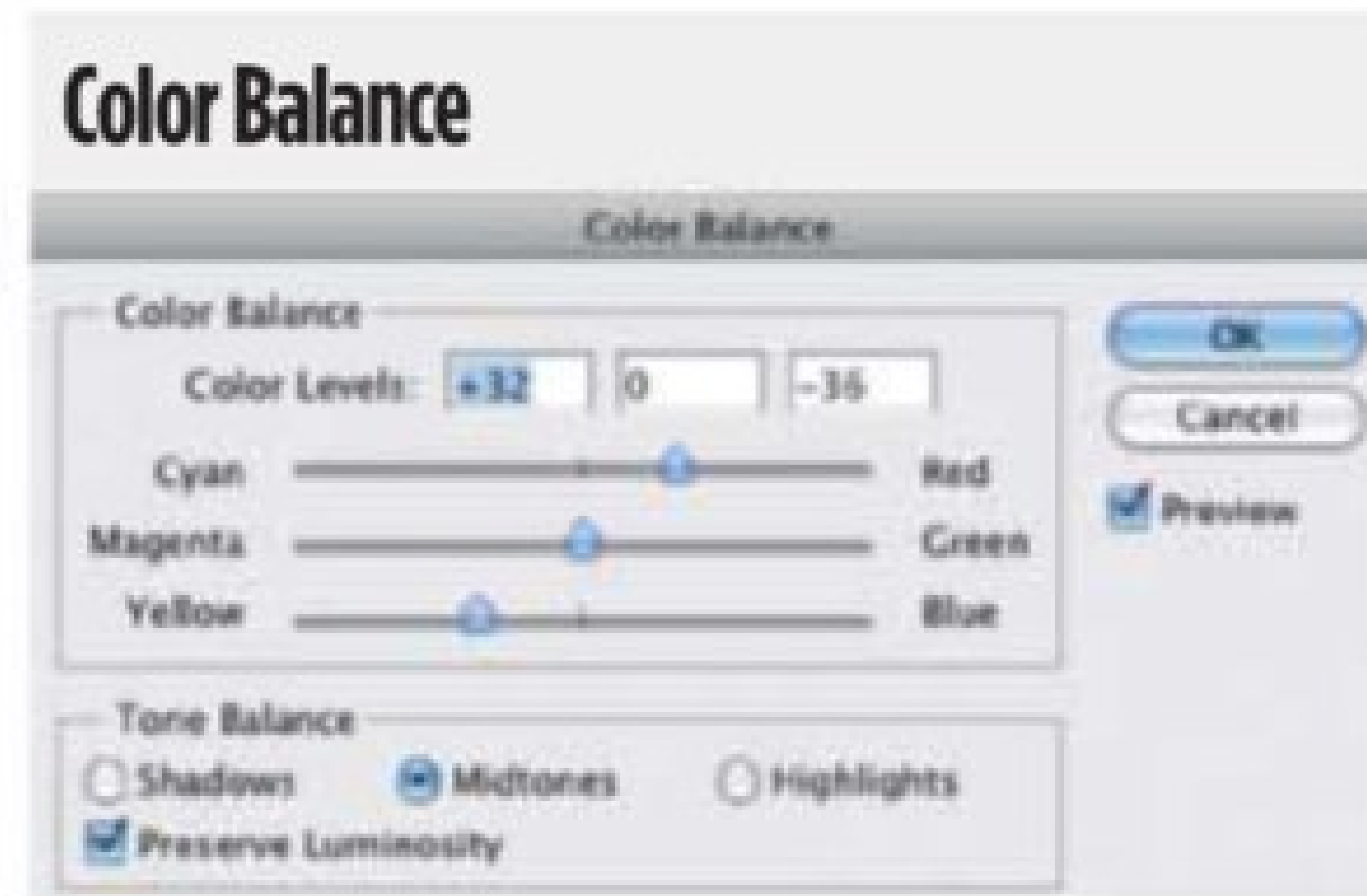
Colin Keightley

Fujifilm FinePix S2000HD, 18-55mm, 1/80sec at f/7.6, ISO 200

THESE beautiful flowers of the plant commonly known as bleeding heart seem to lend themselves to being photographed. I say 'seem', because when you look at them it is obvious they will look good in print, but they have a nasty way of fooling exposure meters. Here we're about 1 stop adrift. The brightness has stripped out the colour from the flower, which obviously is one of the main reasons for shooting it in the first place.

I've taken drastic steps in Levels, drawing the midtones, shadows and highlights towards darker values. The drama of the adjustment has increased colour saturation too much, so I faded the adjustment to the Luminance blending mode. With the exposure about right, I added contrast via Curves, again fading the edit to Luminance to avoid oversaturation. However, the colours aren't right, as the picture lacks red and yellow, so I added both to Midtones and Highlights in Color Balance to bring out the shades of the petals. A slight shift in the magenta hues gave an impactful final result.

'The brightness has stripped out the colour from the flower – the reason for shooting it in the first place'



Boy in the sea

David Price

Panasonic Lumix DMC-G1, 21mm, 1/1600sec at f/18, ISO 200

DAVID was paddling in the sea at Charmouth in Dorset with his youngest son when he turned and realised the boy was standing in the middle of a path of light reflected in the water's surface. This was one of 'those moments', and thankfully David had his Panasonic Lumix DMC-G1 and got the shot. He says the camera found the focus while he dialled in some exposure compensation to prevent the highlights from burning out. In this situation, where you are shooting at the reflection, you can't preserve all the highlights, but there's a nice balance here between the dark silhouette of the child and the brightness of the reflection. I like the way David allowed the beach to go dark so we can concentrate on the subject.

The aperture of f/18 on the kit lens of the G1 has perhaps proved a touch too small, because instead of displaying the absolute clarity of a small aperture the tiny hole has actually rendered the subject slightly soft. Even so, it's a wonderful shot, and it wins my picture of the week award.

PICTURE
OF THE
WEEK





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AP Testbench

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X-Rite ColorMunki Display £139

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EACH monitor we use is unique in its colour rendition and output, and the way our eyes see colour varies depending on the ambient light temperature. Calibrating your monitor is therefore key to viewing images accurately.

X-Rite is one of the industry leaders in this field and the ColorMunki Display is the company's budget option. It is compact in design and has monitor and projector calibration. Features include continuous ambient light measuring, while a shift in light temperature prompts ColorMunki Display to alert you to the need for monitor recalibration.

The calibration process via the on-screen instructions takes around five minutes. Advanced mode includes flare detection, which is particularly useful for monitors without a monitor hood that are close to harsh light. After calibration, a before and after comparison shows how inaccurate your monitor was. My laptop monitor was a little cool and too bright. However, I would like to see the capacity to store monitor profiles for regular environments, as this would save time for those working in multiple locations rather than having to recalibrate each time.

Tim Coleman



Amateur Photographer
A compact, easy-to-use and sophisticated display calibration device



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Golla camera strap Around £12

www.golla.com. Price from maplin.co.uk

WITH their contemporary style and bright, bold designs, Golla's camera bags impressed us when we tested them last year (AP 24 July and 14 August 2010). New to the range is a small selection of equally bright and bold camera straps that are designed to replace the dull proprietary straps that are supplied with most cameras.

The green strap tested certainly stands out and was a talking point when I met up with fellow photographers. However, I am less impressed with the large 'Golla – generation mobile' branding letters that adorns the strap. I have no objection to a third-party manufacturer's name discreetly placed, but if I wanted a strap with branding I would have stuck with the camera manufacturer's strap in the first place.

Sadly, the strap has few features. There is very little padding and the thick cotton stitching is quite abrasive when worn around the neck. On the plus side, the strap is very well constructed and the stitching is secure and strong.

The straps come in pink, grey, green and white, with the white strap being my favourite.

Richard Sibley

Amateur Photographer
An eye-catching, basic strap that is let down by the branding



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Monopods

One-legged supports are ideal for long lenses. We find the best models for your money.

AP 20 August

Long zoom lenses

We compare three third-party long zoom lenses against a pro-spec 500mm prime optic for shooting wildlife on a budget.

AP 20 August

Samyang 35mm f/1.4 AS UMC

This fast full-frame wideangle lens is fully manual but costs less than £400.

AP 27 August

Canon Speedlite 320EX

Canon's mid-range Speedlite includes a separate video light and wireless slave technology.

AP 3 September

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 10 September

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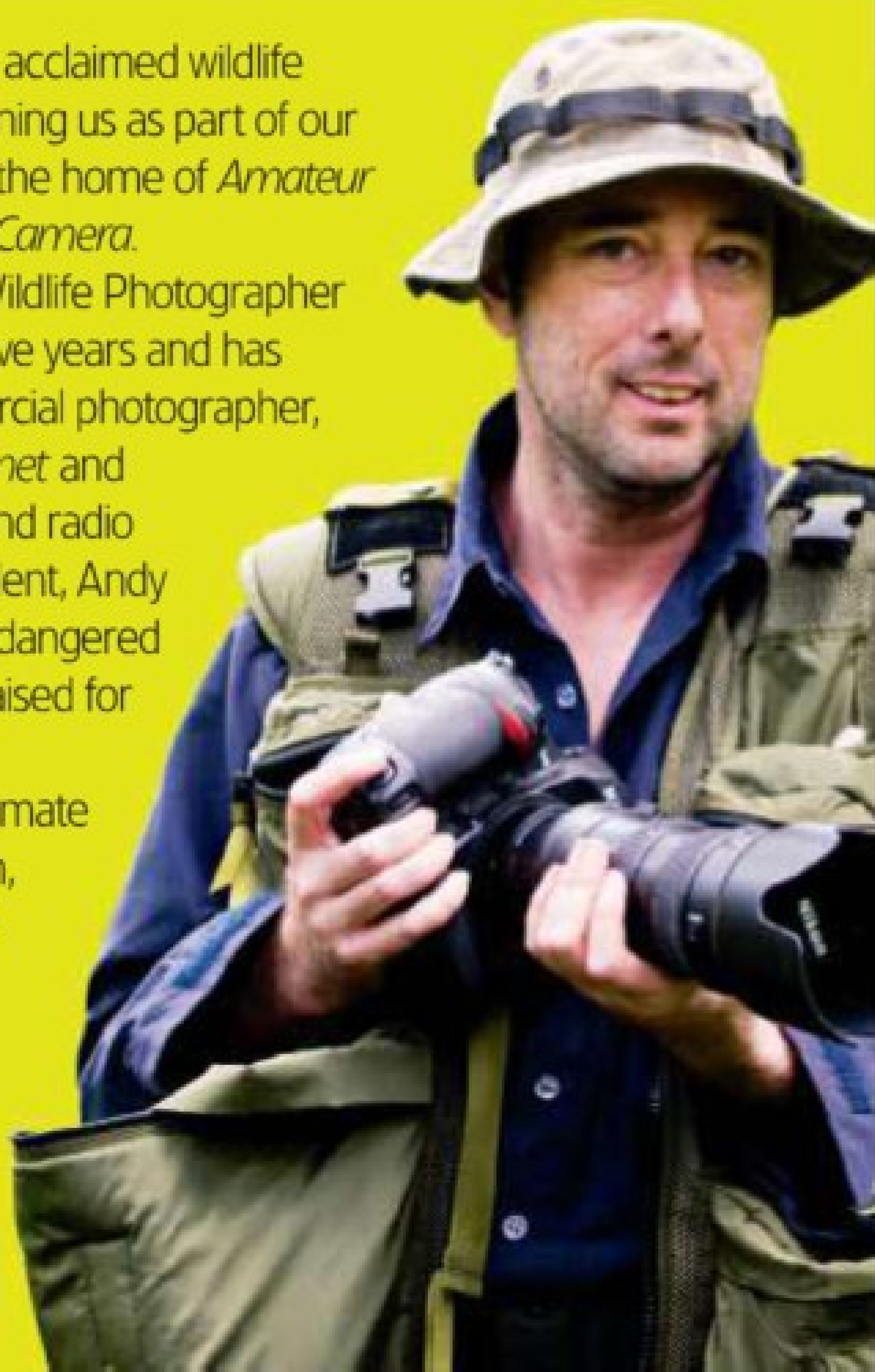
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18 TOP TIPS FOR

SHARPER IMAGES

It doesn't take much effort to produce the sharpest possible images, nor is the most expensive equipment required – in fact, it's all a matter of application. Here are **Richard Sibley's** 18 top tips for pin-sharp pictures

IF THERE is one thing all photographers appreciate, it is extremely sharp pictures. Whether it is a macro, landscape or architectural image, the sharper it is the more fine details will be revealed.

Capturing pin-sharp images is neither difficult nor reliant on the use of lenses and cameras costing thousands of pounds. In fact, it largely comes down to the choices you make when setting up your camera prior to taking the shot. There is no one secret trick, but by using a combination of the following 18 tips you can be sure your images will be as sharp as possible.

1 FIXED-FOCAL-LENGTH LENS

IT IS well known that fixed-focal-length lenses generally produce sharper results than zoom optics. However, buying a range of such lenses is costly, so instead use image library software, such as the Organizer in Adobe Photoshop Elements, Lightroom, Adobe Bridge or Apple Aperture, to find out which focal lengths you use most.

Using the search filters, find all images taken

using a particular zoom lens and then search by focal length. I found that out of 5,062 images I took with an 18-200mm superzoom lens, 2,450 were taken between 18mm and 24mm – a fixed 18mm or 20mm lens would therefore be ideal and certainly a lot sharper than the optic I used.

Fixed-focal-length lenses do not have to be expensive. Both Canon and Nikon offer 50mm f/1.8 optics at less than £200, and older, used AF versions can be found for around £100. And don't forget that old manual-focus lenses are also available for many camera systems. If your photography isn't reliant on fast focusing speeds, these can be extremely sharp and good value for money. One of the sharpest lenses I own is a 55mm f/3.5 Micro Nikkor lens from 1963 that cost me just £45.



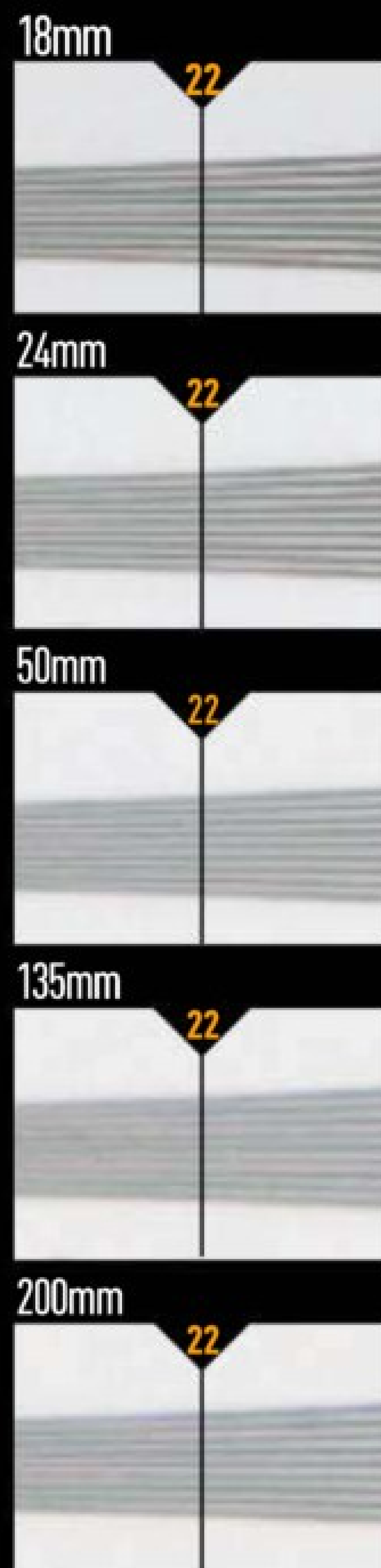
2 CHOICE OF FOCAL LENGTH

THERE is no escaping the fact that some lenses are sharper than others. This doesn't mean that you need to abandon all your optics and spend thousands of pounds on new ones, but it may help if you learn which of them are sharper than others, and at what settings.

Take the kit zoom and superzoom lenses of the 18–200mm variety. These are never going to be the sharpest lenses you can buy, but there are ways to maximise their performance. For instance, a zoom lens will usually perform the worst at its extremes, so before you zoom all the way in think about taking a few steps forward and using a focal length nearer to the middle of the zoom range. This slight adjustment can make a significant difference. It is similar story at the minimum focal length where a zoom will also show distortion. Here, you should zoom in slightly and take a few steps backwards.

Finding the focal length at which a zoom lens is sharpest is straightforward. Use a tripod to keep the camera steady and then simply photograph the same subject at different focal lengths, keeping the subject the same size in each frame. Now see which focal length produces the sharpest result.

Of course, the more you pay for a zoom lens, the better the image quality should be and, as lenses hold their value far better than cameras and can always be used when you upgrade, it is always worth buying the best you can afford.



3 DEPTH OF FIELD

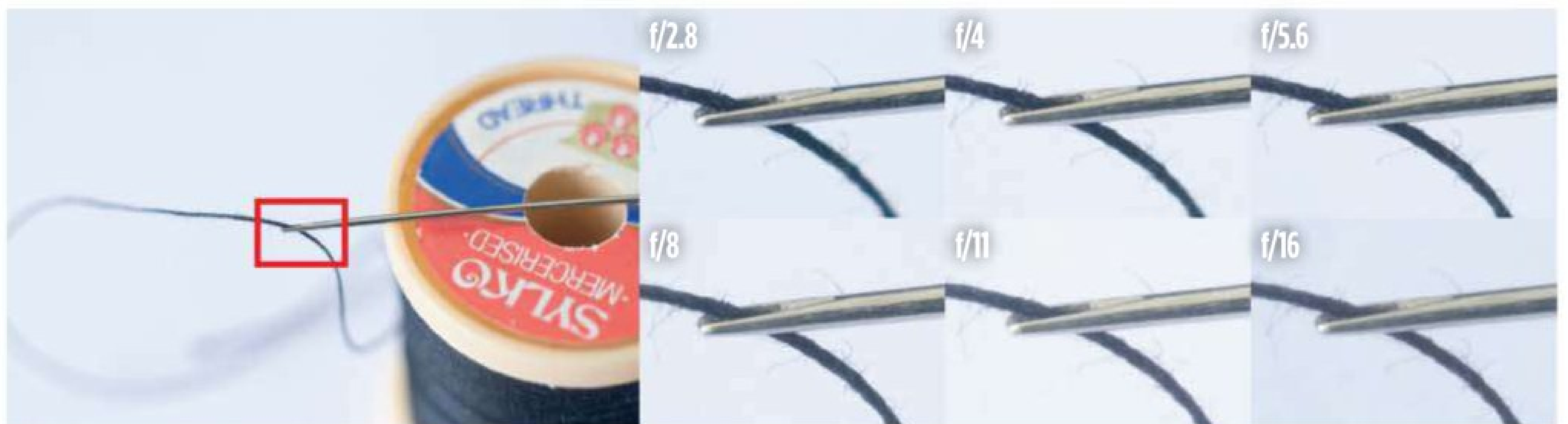
THE APERTURE of a lens is, of course, used to set the depth of field. It may seem obvious to say that the subject must fall within the given depth of field, but pay real attention to how the depth of field may affect sharpness. If you are shooting a portrait image at a very wide aperture of, say, $f/2.8$, and either you or the subject moves forward or back by just an inch or two when taking the picture, it may be enough to throw the subject slightly out of focus. The eyes, for example, may now be not as sharp as they should and the focus point may be nearer the front of the subject's nose. Increasing the aperture by just 1 stop will increase the depth of field enough to help reduce the effects of this movement.

4 SHUTTER SPEED

THE CAMERA'S shutter is a tool for freezing motion, be it the movement of the photographer or the subject.

If you are photographing a moving subject, remember to use a shutter speed that is fast enough to freeze its motion. While $1/125\text{sec}$ may be appropriate for someone walking leisurely, it won't be fast enough to perfectly freeze the motion of someone sprinting or leaping over a hurdle. If the speed is too slow, the motion won't be frozen and the subject will appear blurred.

Similarly, any movement the photographer is making will also have an effect. If you are shooting handheld, the rule is that you should always use a shutter speed at least as fast as the 35mm focal length. Therefore, if you are using a 300mm lens on a full-frame DSLR, you should use a shutter speed of $1/300\text{sec}$ or faster. If you are using a 300mm lens on a camera with an APS-C-sized sensor, then you should be using a shutter speed of at least $1/450\text{sec}$ (which takes the crop factor into account). Although image stabilisation will obviously help to reduce the effects of camera shake, for best results try and adhere to this rule as much as possible.



5 APERTURE

APERTURE plays a vital role in the sharpness of an image. The rule of thumb is that a lens is at its sharpest when stopped down 2 stops from its widest aperture. Therefore, an $f/2.8$ lens should start to reach its sharpest at $f/5.6$.

When used with an aperture set to its maximum, lenses are more prone to suffering from distortions, chromatic aberrations, flare and coma, all of which have an adverse effect on sharpness. Conversely, diffraction starts to occur as an aperture becomes smaller. When

the aperture is very small the light tends to bend as it exits the hole. These divergent rays have to travel further to reach the focus plane, which means they end up being slightly out of phase, resulting in a slight blurring. So while the effects of diffraction are often only slight, they can cause noticeable loss of detail.

To test which aperture is the sharpest on any given lens, aim the optic at a particularly detailed subject and lock the focus to this point. Now, in aperture priority mode, take the same image at every given aperture. By examining the results at 100%, you will see exactly which aperture settings produce the sharpest image – these

are usually between $f/5.6$ and $f/11$, depending on the lens.

It is worth considering this information when shooting landscapes, when generally you'll want to get as much of the image in focus as possible. While a small aperture of $f/22$ will increase the depth of field, it will also increase diffraction, which will reduce the image sharpness. Instead, use hyperfocal focusing, where the aperture and point of focus are calculated, to maximise the depth of field and sharpness across as much of the image as possible.

6 ISO SENSITIVITY

YOU MAY not think so, but ISO sensitivity has some effect on sharpness because as the sensitivity increases so does luminance and chroma noise. These reduce detail, but not as much as noise reduction, which blurs and smooths image noise causing a loss of image sharpness in fine detailed areas.

Wherever possible, try to shoot at your camera's native ISO sensitivity, which is usually ISO 100 or 200. Doing so will mean the sensor and image processor will not have to amplify any analogue or digital signals – an action that can itself create image noise.

Similarly, avoid 'Lo' ISO settings. These generally just use the camera's native ISO sensitivity and then underexpose the image accordingly, before boosting the signal to produce a correct exposure. Generally, any image noise produced is very slight, but there can be less detail in highlight areas compared to using the camera's native ISO sensitivity.

7 IMAGE STABILISATION

WHETHER it is optical- or sensor-based image stabilisation, if you are shooting handheld you should always switch it on if available. Even if you are using a fast shutter speed, the extra stabilisation can make a difference.

However, image stabilisation should not be considered a substitute for a proper camera support. Although it makes it possible to shoot images handheld at far slower shutter speeds than would normally be possible, for critical sharpness a fast shutter speed or an appropriate support should always be used.

8 MIRROR LOCK-UP

THERE are a few things that are hard to avoid when you press a camera's shutter button. One is that you will inevitably move the camera slightly. The other is that the movement of the camera's mirror springing upwards will cause tiny vibrations.

One of the ways to avoid these movements is to use mirror lock-up mode. When available, this moves the mirror up when the shutter is pressed, with the shutter being released after a short delay or when the shutter is next pressed. This delay allows any vibrations or movements to settle. In taking these slight movements out of the equation, the resulting image should be slightly sharper.

9 SELF-TIMER

IF YOUR camera doesn't have a mirror lock-up function, the self-timer function can be just as useful. By setting the self-timer to fire a few seconds after you have pressed the shutter button, any force you may have applied to the camera when pressing the button will have subsided before the image is taken.

A self-timer becomes even more useful when combined with mirror lock-up. This means that the mirror can spring up and then, when you press the camera's shutter button a second time, it will be a further few seconds before the shutter automatically opens. Once again, this means that the camera should be perfectly still and free from even the slightest shake.



10 TRIPODS AND SUPPORTS

A TRIPOD is perhaps the best tool for making sure that an image is pin-sharp. While it can sometimes be a pain to carry around, the benefits of using one are huge. With the camera mounted on a sturdy tripod and head, there should be no camera movement during the exposure and virtually no excuse for the image not being sharp.

However, it isn't just tripods that can help steady your camera –

monopods also offer a great deal of support. Although they are not as stable as a tripod, monopods can make a significant difference to the sharpness of your images. Some professional portrait photographers even use monopods when shooting in a controlled and well-lit studio environment, as they offer support but with a degree of flexibility not found with a tripod.



11 CORRECT AUTOFOCUS MODE

SOMETHING that is often overlooked is the correct autofocus mode. On a basic level you have a choice between single and continuous AF. If you are shooting a still object, such as a still life or a landscape image, then single AF mode is the most sensible choice, while continuous AF is the obvious choice if your subject is moving.

However, if you are handholding the camera and shooting something like a portrait image, where the depth of field may be shallow, it may be worth using continuous AF. As previously explained, if you or the subject lean forward or back slightly, continuous AF should help maintain sharp focus on the subject.

12 REMOTE RELEASE

FOR ABSOLUTE precision, a remote release is key. Using a remote release means that a camera's shutter button doesn't have to be pressed at all. As a result, the camera won't be subject to any movements created when you press the button. Once again, when combined with a mirror lock-up and a tripod, a remote release should allow for pin-sharp pictures.



13 AF FINE-TUNE

MANY enthusiast and professional DSLRs now come with the ability to fine-tune the AF system to correct for front and back focus. Slight corrections to these settings can have significant effects.

For instructions on how to use a camera's AF fine-tune facility and a free AF test chart, see AP 6 June.



14 FOCUSING TECHNIQUE

ANOTHER habit of most photographers is to use the centre AF spot to focus and then, with the focus locked and shutter button half pressed, reframe the shot. This technique works if you have a large depth of field, but with a shallow depth of field the otherwise fractional shift in AF distance can slightly soften focus. It is far better to shift to a more appropriate AF point positioned

over the subject. Another option is to use a single AF point and continuous tracking; it is then possible to use the centre spot focus and reframe technique as the focus tracking will adjust for the slight movement.

15 MANUAL FOCUS AND LIVE VIEW

IF YOUR camera is mounted on a tripod, take advantage of this by using live view to magnify the image on the rear of the camera. You can then manually focus the lens with real precision, making sure the desired area is precisely in focus – for example, the subject's pupil rather than the end of their eyelashes.

16 SHOOT RAW

ALTHOUGH the level of sharpening and noise reduction can be set to varying levels in-camera, it is always best to shoot raw images. When an image is saved as a JPEG file it is compressed to save space, but this can cause a loss of detail sharpness. Capturing images as raw files and then using raw-conversion software to process them offers far more control over how any sharpening and noise reduction is applied.

17 SHARPENING

LIKE luminance noise reduction, you should remove any default settings and start sharpening from scratch. In this way you will have complete control. I find that sharpening can usually be applied a little more strongly than the default settings allow, but it is dependent on the subject.

Most sharpening tools use an Unsharp Mask technique, which increases edge contrast to make them appear sharper. To successfully sharpen an image to its full potential, it is important to understand what each of the changes you make does.

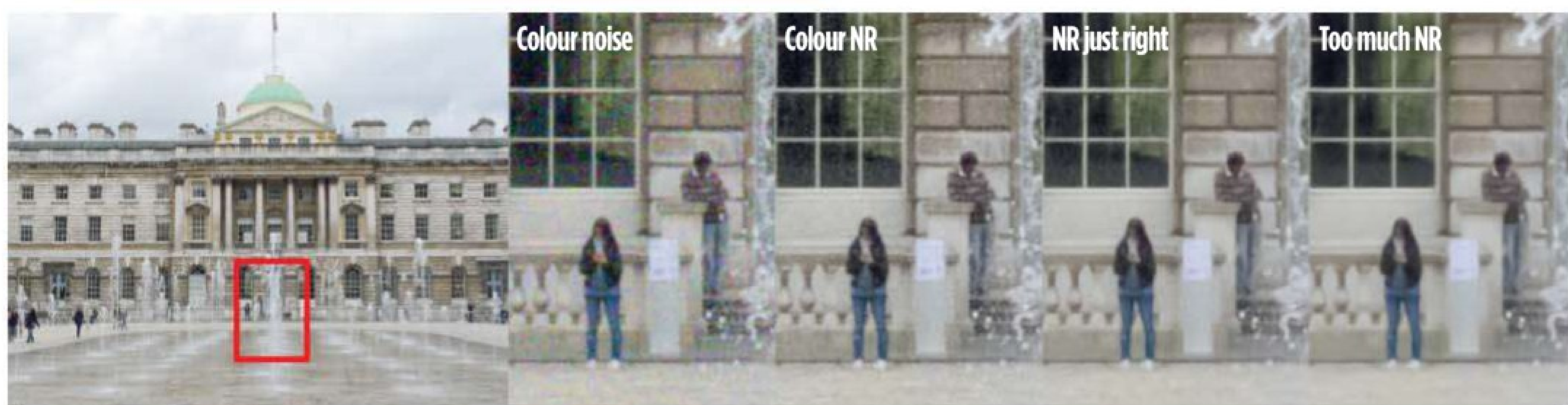
Adobe Camera Raw has four different sliders for sharpening, each performing a different task. While they may have slightly different names in other software packages, the basic functions are the same.

The Amount slider controls the strength of the sharpening effect. This slider basically adjusts the low contrast of edges to increase or decrease the sharpening effect.

The Radius slider determines the number of pixels from an edge that is affected by the sharpening. Using a small number will only affect the area around very distinct edges; a larger number will apply the sharpening effect to a greater distance away from the edge, causing a stronger contrast effect. It can, however, create a halo effect around these edges, so it is best to keep the Radius fairly low, usually between around 0.5 and 2 pixels. Holding down the Alt key while moving the Radius slider shows a preview of which edges will be affected, highlighted in white. Grey areas remain unaffected. Look out for haloed edges and reduce the setting accordingly.

The Detail slider is quite straightforward: it controls the degree to which details are sharpened. The higher the setting, the more fine edges are sharpened. When at a low setting, only the major outline edges will be affected, and not the smaller surface texture details. Again, holding the Alt key while moving the slider shows exactly which detailed edges will be affected.

Perhaps the most useful of the sharpening tools is the Masking slider. This masks those areas of the image that you don't want sharpened. When set to 0, no masking is applied, but when at 100 sharpening will only be applied to major edges. Where the masking slider is particularly useful is in actually making sure that any luminance noise in skies isn't made worse by the sharpening process. Hold down Alt and use the Masking slider to ensure that you only sharpen those edges that need it.



18 NOISE REDUCTION

MOST raw conversion software will apply default sharpening and noise reduction based on the ISO sensitivity of the image. However, these aren't always the best settings to use.

When it comes to noise reduction, it is luminance noise reduction that is the most destructive. It works by blending neighbouring pixels together to remove the speckled luminance noise. In doing so, the process often blurs texture detail, creating images that look blurred or smudged, but with sharp edges.

When applying luminance noise reduction, start with no reduction applied and then gradually increase the level until the edge has been taken off any speckling, but before any signs of smudging or loss of surface detail emerge. It is better to leave a hint of speckled luminance noise in the image than cause a loss of detail and sharpness from too much noise reduction.

Colour (chroma) noise reduction usually has no effect on the sharpness of an image, so it is generally acceptable to apply as much as is necessary to reduce any coloured noise.

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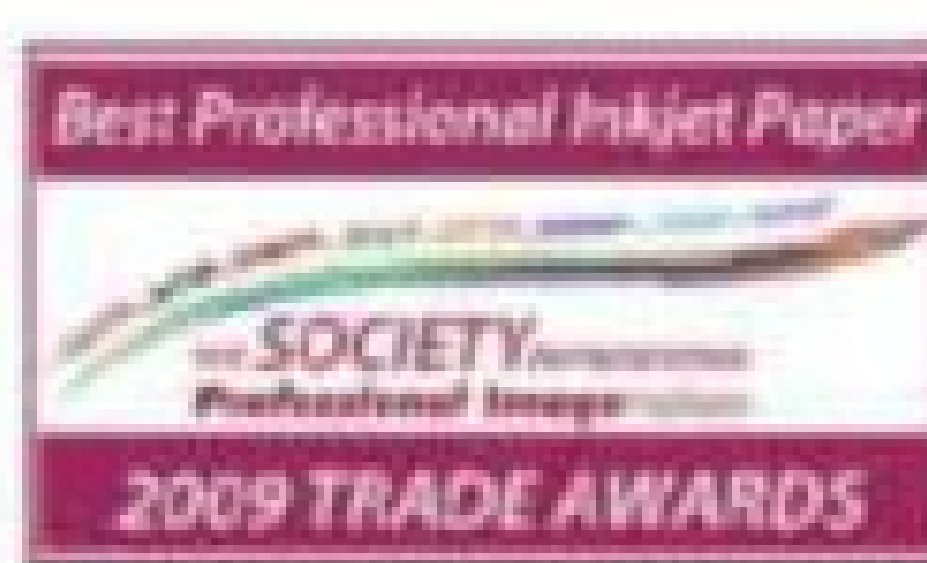
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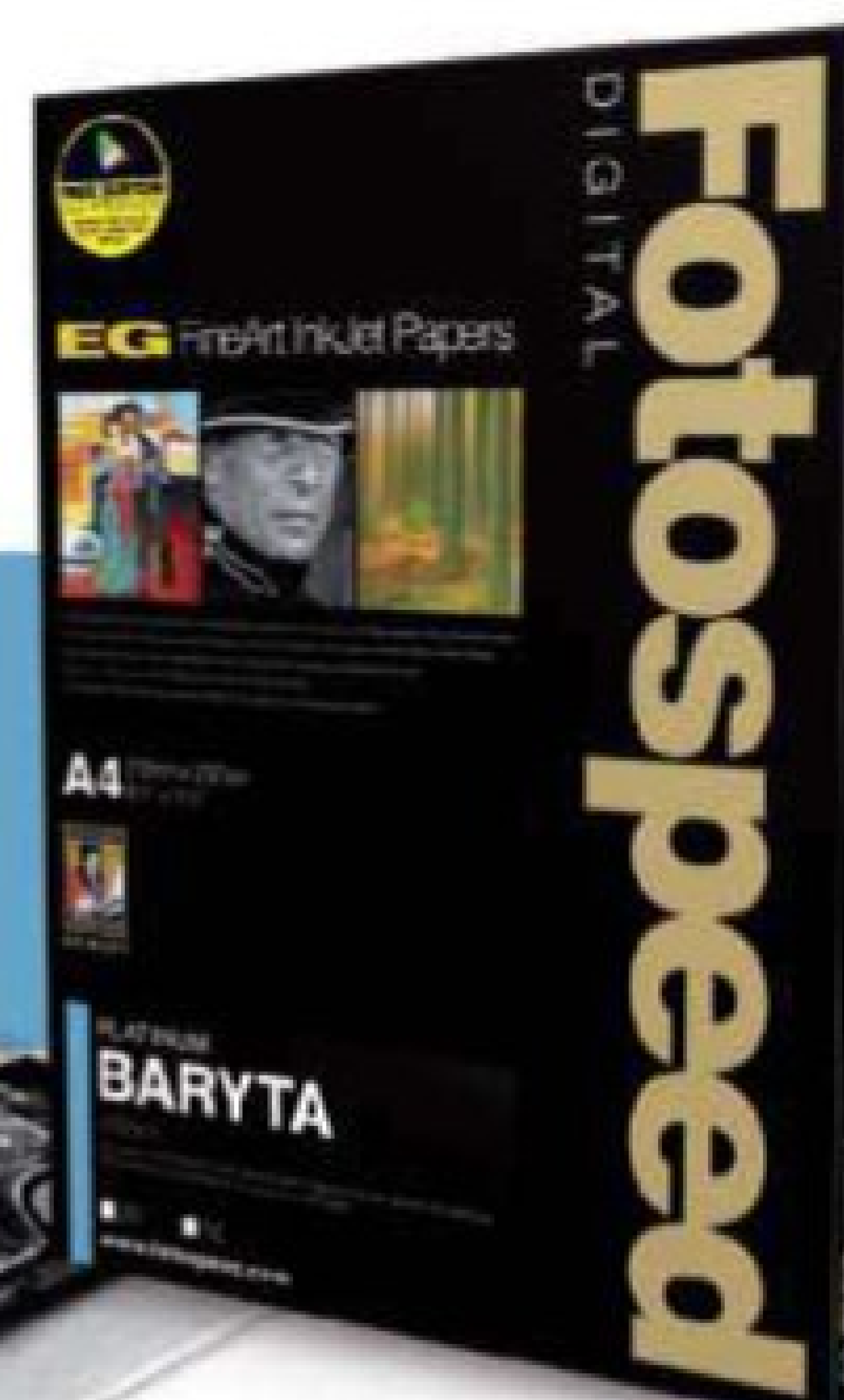
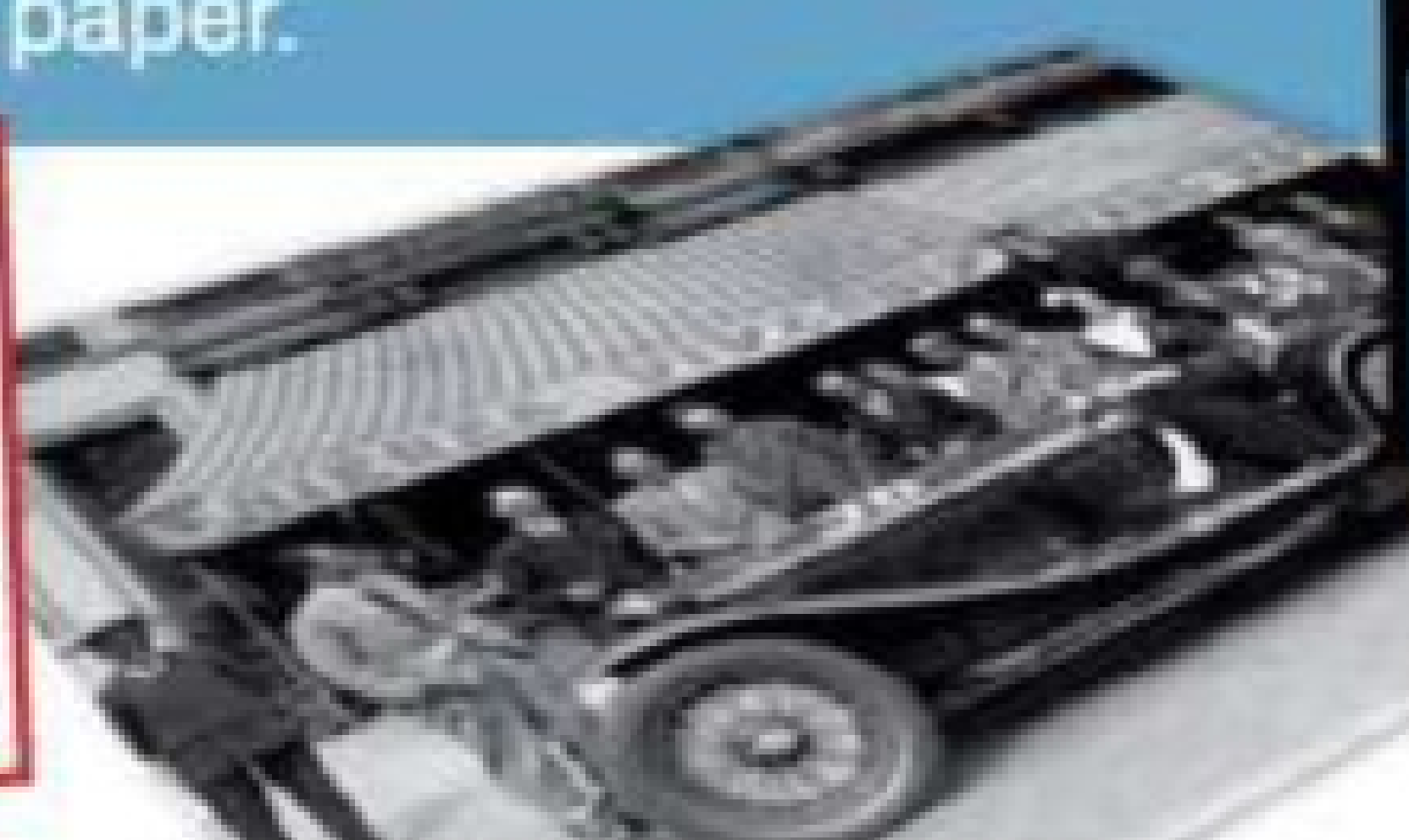
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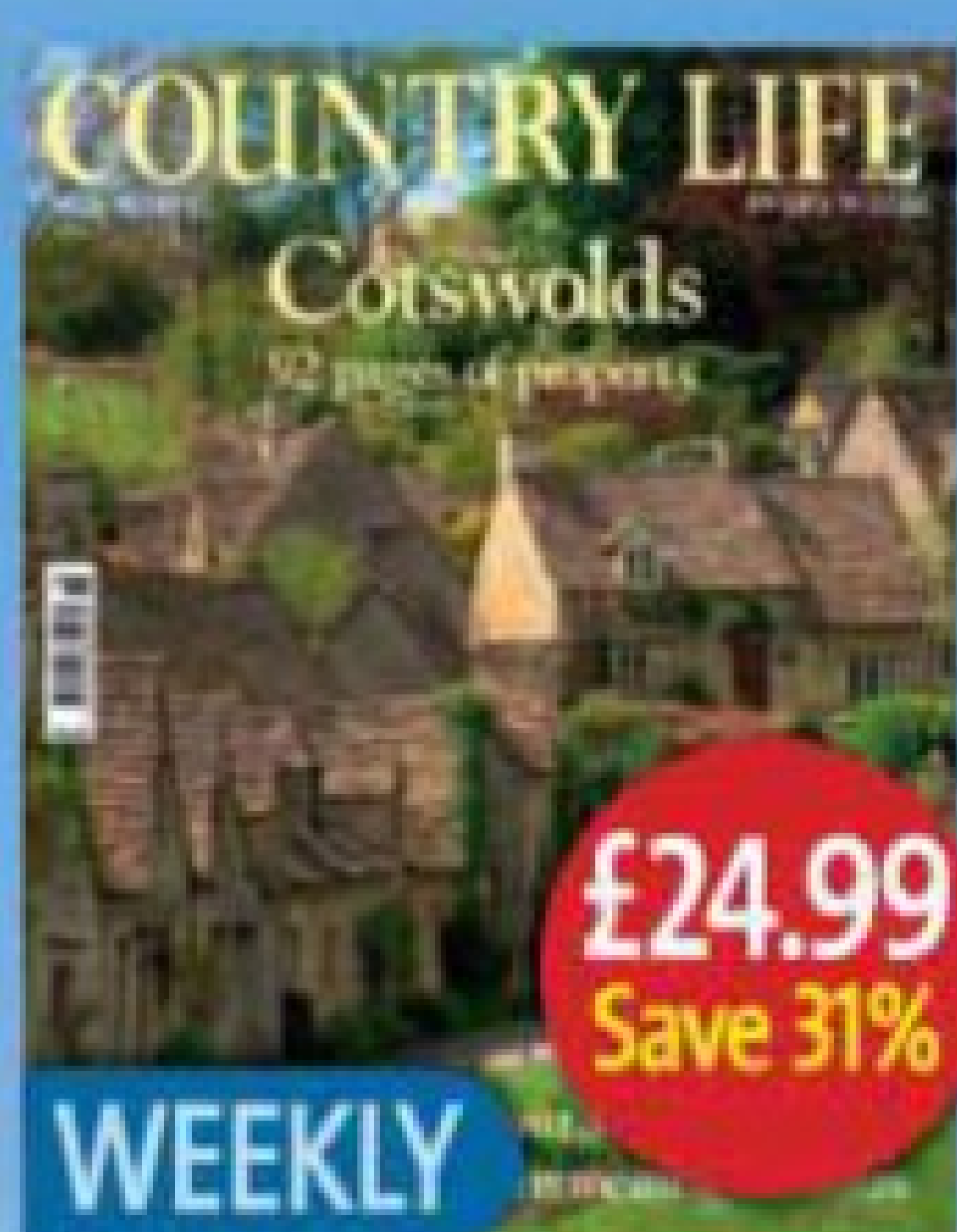
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Olympus Pen E-P3

The latest **Olympus Pen** models are claimed to have the fastest AF of any interchangeable-lens camera. We find out how the new **E-P3** handles and if it lives up to this bold statement

Mat Gallagher
Deputy editor

THE OLYMPUS Pen series of compact system cameras (CSCs) brought a classic feel to the market and attracted a more fashion-conscious user to this type of camera. The latest incarnation sees the range expanded to three models, headed by the flagship E-P3.

It looks the Olympus Pen E-P3 isn't a huge departure from the original E-P1, but in terms of features it is a huge step forward, even from the E-P2 model that was launched just over 18 months ago. Although the sensor

resolution remains unchanged, the E-P3's new processor allows for faster operation and focusing. The focusing has been improved to such an extent that Olympus claims it is the fastest of any interchangeable-lens camera. This claim is based on its full-time AF system, which is designed to adjust the focus constantly rather than waiting for you to half-press the shutter – so even if it is as fast as they claim, it is not based on the standing start you might expect.

For the first time in any Pen model the display is a touchscreen, allowing touch focus, touch shutter and some adjustment control directly on the screen. Another first for the E-P3 is a built-in flash. While Olympus E-PL models had this, previous E-P cameras featured a hotshoe addition only. The new

AT A GLANCE

- 12.3-million-pixel, Live MOS sensor
- TruePic VI processor
- Micro four thirds mount
- Sensor-shift stabilisation
- 3in, 610,000-dot, OLED touchscreen
- 324-zone, multi-pattern, TTL metering
- 1080i HD video capture
- Street price around £799 (with 14-42mm lens)

range also sees the selection of art filters expanded to include secondary options and the ability to maintain exposure control with some settings.

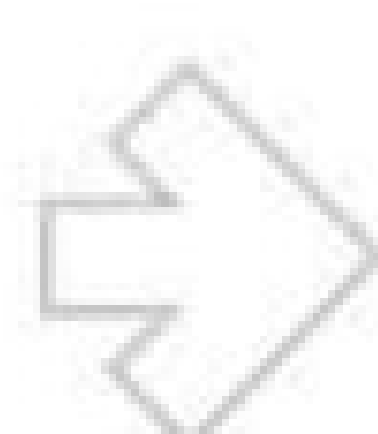
So the E-P3 certainly looks to be the most complete and most impressive Pen model to date, but with the competition having also progressed rapidly over the past year, expectations are higher than ever.

FEATURES

Despite there being no increase in resolution from previous models, the Olympus Pen E-P3 does have a brand-new sensor. The 12.3-million-pixel Live MOS sensor produces 4032x3024 images in either its native 12-bit ORF raw format, JPEG, or both raw and JPEG simultaneously. This means a 10x13in image can be produced at 300ppi without resampling. The sensor outputs data to the processor at twice the rate of the older sensors, providing 120fps compared to a previous 60fps, which helps focusing abilities through the frequency acceleration sensor technology (FAST). This is not related to the available continuous shooting speed, though, which remains at 3fps.

The ISO range has been increased at the top end to reach 12,800 compared to a previous 6400 when

The metering system produces decent results, only clipping highlights slightly when the tonal range exceeds that of the sensor



high ISO is made available from the custom menu, but by default it retains a standard ISO 200–1600 range.

The sensor is twinned with a new processor, the TruePic VI, which is a dual-processor unit to cope with the increase in data. Video-capture abilities have been bolstered to record in 1920x1080-pixel 60i HD, which are saved in the AVCHD format, although AVI format is selectable for 720p HD recording.

The E-P3 offers a choice of metering modes with its 324-zone system, including ESP evaluative, centreweighted and spot, plus highlight and shadow. Exposure compensation gives $\pm 3\text{EV}$ and bracketing can be set for up to seven frames. The focusing allows a selection of up to 35 points – increased from 11 on the E-P2 – and touch focusing selection on the rear screen. It also offers extended face-detection control with eye-detect settings for left, right or nearside priority. For moving subjects there are focus tracking and continuous focusing options, plus full-time AF, which must be activated for the fastest focusing abilities. Manual focusing is aided by a focus-assist confirmation and an enlarged view while focusing. Anti-shake is built into the body of the camera by stabilising the sensor, as is dust reduction in Olympus's own Super Sonic Wave (SSW) form.



The pop art filter gives a highly saturated effect, which is great for bold colours

The micro four thirds mount now includes 11 lenses from Olympus and 11 from Panasonic, while Sigma is expected to release its own versions in the near future. By using Olympus's own adapters, you can also fit four thirds and OM-mount lenses.

Art filters have featured across all previous Pen models and the more recent Olympus DSLRs. Although initially the effects were very much a one-trick affair, recent versions have added more control to the user. The E-P3 features ten art filters and most allow a choice of secondary presets or the addition of borders or other effects. The cross-process filter, for instance, allows you to add a pinhole effect to create Lomo-type pictures. The rear-selection dial in the art shooting mode now remains active, allowing you to adjust the aperture for greater creative freedom. The camera also features a set of 23 scene modes, including a 3D mode that allows you to take two images to produce the effect. There's an iAuto mode for simple point-and-shoot use, and the usual arrangement of manual, program and priority exposure modes for creative shooting.

For the first time in a flagship Pen model, the E-P3 features a built-in flash, which pops up from the top panel when the flash button is pressed. This has a guide number of 10m @ ISO 200 (GN 7m @ ISO 100). It

FEATURES IN USE

M.ZUIKO DIGITAL ED 12MM F/2



THE M.ZUIKO Digital ED 12mm f/2 lens is both a step forward and a look back for Olympus, as it has the look and feel of a lens from years gone by yet includes the latest MSC (movie and still compatible) technology for fast and quiet AF operation. The 12mm gives an equivalent of a 24mm field of view, so it's a fairly serious wideangle lens, yet with an aperture of f/2 and a close focus of 20cm you are able to create

dynamic shots with a shallow depth of field. The look really suits the E-P3, as it is compact and resembles a rangefinder-style optic. The focus ring uses an electronic connection, but is weighted to give a very natural feel and is only active when the ring is pulled back to reveal distance guides on the barrel.

It works well for landscapes and cityscapes, and is very sharp, although it would be nice to see a

25mm version (giving a 50mm equivalent view). A 45mm f/1.8 prime lens is also to be launched, but wasn't available at the time of testing. This will be a less expensive lens, though, and is not expected to have the same premium feel as the 12mm. The only slight downside is the price, with the 12mm f/2 due to cost around £600, which is almost the same as the E-P3 itself.

offers auto and manual power control, slow synchronisation, redeye and second-curtain options, and there is also support for hotshoe and wireless flash control of up to four channels and three groups using the FL-50R, FL-36R or FL-300R units.

Storage is in the form of an SD memory card, with both SDHC and SDXC formats also supported. Using a SanDisk Extreme Pro SD card, the camera takes roughly 1sec to write a JPEG and 1.5secs to write a raw file (2secs for combined raw+JPEG). In continuous shooting mode it can maintain the 3fps for 11 raw files or 27 JPEG images before slowing.

8/10

BUILD AND HANDLING

The Olympus Pen E-P3 is similar in size to the E-P2, give or take a few millimetres.

This makes it quite large in compact system camera terms as the competition has slimmed down over the years, although it will fit into a large coat pocket should you wish to venture out without a camera bag. The camera feels solid, thanks to its metal body, and it weighs a reassuring 321g (plus battery).

One significant change to the handling is the new interchangeable grip on the front. The included grip is slightly raised to give an acceptable amount of stability for this type of camera, but this can be removed for a completely flush design or replaced with a more significant grip. There is also a choice of colours and designs for the grips should you wish to customise the look of your camera. Most users, however, are unlikely to change the supplied option.

The top of the camera has been kept fairly clean, with just a single function button accompanying the power and shutter buttons. The flash remains nicely hidden beneath a panel until deployed. Although the

E-P3 features a touchscreen, the menu and control features are mostly restricted to the buttons and dials, which is a slight relief as too much screen pressing can slow handling. The only on-screen adjustments come in the focusing and magnification controls, and for the live guide controls when in iAuto mode. For manual control the thumb wheel and rotational functionality of the multi-controller dial mean that shutter and aperture can be controlled easily. The quick menu – accessed by the OK button – provides most of the required quick functions. The two function

Some of the art filters allow additional adjustments. This shot was taken in cross-process mode with pinhole effect added



buttons can be customised for your most-used functions, such as manual focus or raw shooting, although annoyingly neither ISO nor metering can be set here.

The increasing importance of video in cameras such as this means that a direct movie record button now also sits on the back, allowing you to record from any mode. Like the models before it, the E-P3 also features an accessory port below the hotshoe, allowing you to attach an electronic viewfinder, or items such as a macro light or microphone. Serious videographers would probably have preferred to see a regular 3.5mm mic port, too, but this is sadly missing.

Shooting with the E-P3 is generally an enjoyable experience. The slightly larger size means you can take a solid hold of the camera and the controls fall easily to the hand. I found the strap eyelets a little restrictive, particularly on the right as it sits under your first finger. Also, the function and info buttons can be swapped around to make the function button more easily accessible. Using the rear screen to compose your shot results in a holding position that is less stable than with an eyepiece, but as the camera is quite light, with one hand on the lens I felt I could achieve a satisfactory stance.

8/10

AUTOFOCUS

Focusing has been one of the big sticking points of compact system cameras and any use of contrast-detect-based systems. Panasonic showed the biggest step forward with its Panasonic Lumix DMC-GH2, which finally offered near DSLR-speed focusing, but the latest system in the Olympus Pen E-P3 claims to better even its DSLR cousins.

However, this bold claim has a few caveats. First, it requires the use of the latest MSC lenses, although as this includes the new kit lens it isn't much of an

➔ issue. It also requires you to engage the camera's full-time AF from the custom menu. This allows the camera to continue to focus even when the shutter is not half-pressed, so in theory your subject could already be focused before you go anywhere near the shutter button – cutting your focusing time down to practically zero. The full-time AF works quite gently, which makes it ideal for video, but if you are moving to a new subject quickly it might not have caught up by the time you want to shoot so the focusing required by the half-press is still significant. Also, the continuous focusing struggles in low light, which can leave the camera hunting forward and back as you try to lock on.

For a fair comparison, I tried the E-P3 against the mid-consumer range Canon EOS 7D. Under bright conditions (with full-time AF selected and a static scene) there was little between the two. However, in low-light conditions, especially when switching between close and distant subjects, the Canon EOS 7D was leagues ahead. As compact system cameras go, the autofocus is generally impressive, but it is still no match for a decent phase-detection system.

8/10

WHITE BALANCE AND COLOUR

The white balance menu in the Olympus Pen E-P3 is quite extensive, with six presets, a colour temperature setting, two custom reading memories and white balance compensation. You can even bracket for up to three frames and choose whether to retain warm colours for indoor shooting using the auto mode. The auto setting performs so well, however, that you are unlikely to need to use many of these controls. The custom settings are perhaps the exception, should you want to set your white balance for critical use, such as studio or portraiture work. This is set by using Olympus's one-touch system (actually it's two buttons) and asks you to point the camera at a white sheet of paper (or white card), press the shutter and then confirm to store.

The colour settings sit in the quick menu options and provide a choice of five main colour styles comprising i-enhance, vivid, natural, muted and portrait. For the most part, natural or i-enhance (which adds a little more punch) are the best options for natural colours, although even the vivid mode seems relatively tame after playing around with the art filters. The art filters can also be selected from the colour settings menu – as on the E-3 – which means they can be used in any shooting mode.

9/10

NOISE, RESOLUTION AND SENSITIVITY

The Olympus Pen E-P3's sensor has the same 12.3-million-pixel resolution as the first Pen back in 2009, and although this is a new Live MOS unit and promises improved noise performance, ➔

Facts & figures

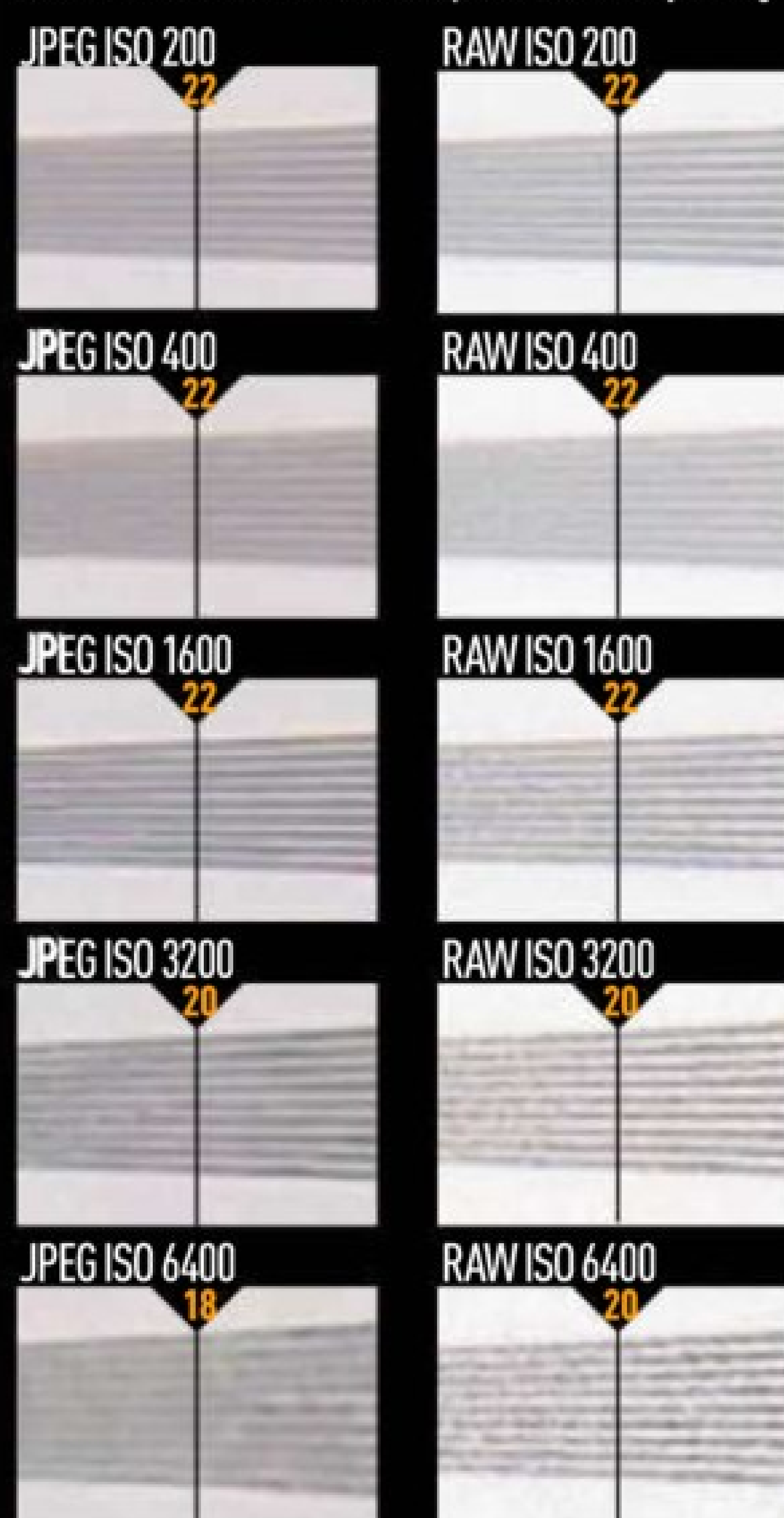


RRP	£699 (body only)
Sensor	12.3-million-effective-pixel Live MOS
Output size	4032x3024 pixels
Lens mount	Micro four thirds
File format	JPEG, ORF (raw), AVCHD/motion JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec + bulb
Max flash sync	1/180sec/1/4000sec (Super FP mode)
ISO	200-12800
Exposure modes	PASM, iAuto, 23 scene modes, 10 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±3EV
White balance	Auto, 6 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	3fps
LCD	3in, 610,000-dot touchscreen OLED
Viewfinder type	N/A
Field of view	100% (live view)
Dioptr adjustment	N/A
Focusing modes	Single, continuous, manual, tracking
AF points	35-point system, touch focus, face and eye detection
DoF preview	No (via test picture)
Built-in flash	Yes, GN 7m @ ISO 100
Video	1080 HD 60i, AVCHD, 720P Motion JPEG
External mic	Yes (accessory port only)
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion (330 shots)
Connectivity	USB, HDMI
Weight	321g (without battery)
Dimensions	122x69.1x34.3mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 14-42mm kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At the camera's highest setting of ISO 12800, coloured noise starts to show itself in the image and detail becomes muddled

AMATEURPHOTOGRAPHER

FOCAL POINTS

Accessory port

Positioned underneath the hotshoe, this connection port allows the attachment of an electronic viewfinder and a range of accessories

OLED screen

The 610,000-dot, 3in display is touch-sensitive, allowing for direct control of the autofocus position, among other functions

Thumbwheel

This scroll wheel provides quick adjustment of either shutter or aperture control and other functions

Function button

One of two buttons that can be customised for a range of quick functions from the main menu



Camera shown actual size

Image stabilisation

The E-P3 features a sensor-based stabilisation system inside the body, which means that any lens placed on the camera can benefit from the anti-shake technology.

Battery life

The Lithium-Ion rechargeable battery in the E-P3 suggests a life of around 330 shots per charge, using the live view display for every shot.

Art filters

The latest version of the art filter selection includes ten main modes with additional adjustment for most, and can also be accessed from the colour mode.

Camera Raw support

The included Olympus Master 2 software provides raw support and conversion facilities. Adobe's next update to Camera Raw is also expected to support the files.

Main menu

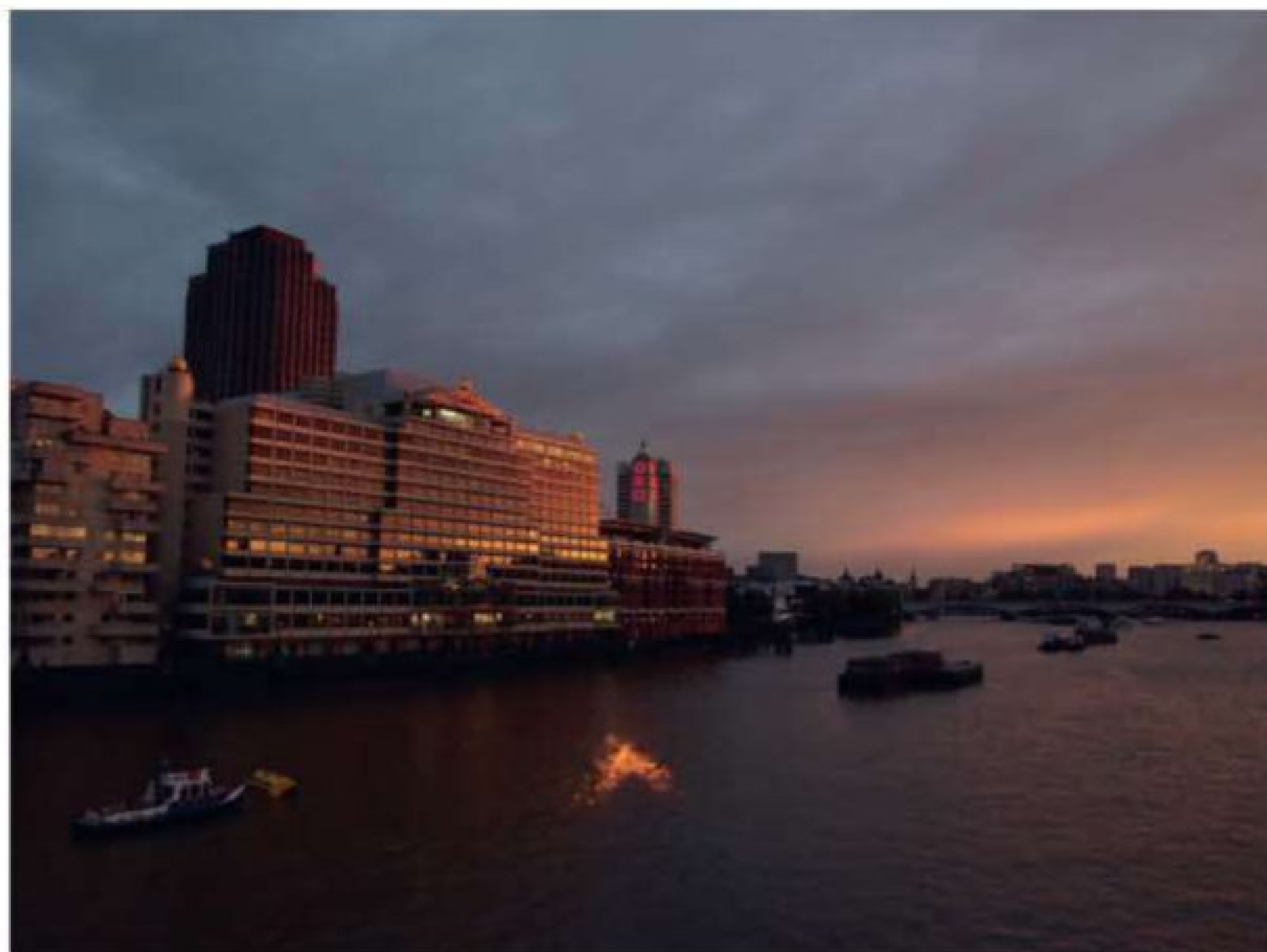


Quick menu



Shooting information





➔ Olympus has chosen not to step this up to a 16-million-pixel sensor, as Panasonic has done with its Lumix DMC-G3 and GH2 models. At base ISO 200 the E-P3 reached 22 on our chart for both raw and JPEG files. The detail is well maintained to ISO 1600, still scoring a 22, and at high ISO shows an improvement, scoring higher at ISO 12,800 than the previous sensor on the E-PL2 was capable of at 6400. This puts it slightly behind the Lumix GF3 and G3 models overall.

Noise is present in the images from around ISO 2000, but remains monochrome and well controlled up to ISO 6400. At the highest ISO 12,800 setting the images start to lose saturation and gain magenta noise. Overall, though, this is an impressive performance and much improved from previous models.

26/30

METERING

The 324-zone multi-pattern metering features Olympus's digital ESP evaluative system, which does a decent job at maintaining an accurate exposure. To maintain even midtones, however, the highlights are often clipped, so shooting at 1/3 or even 2/3 of a stop under is recommended to retain the most detail. A slightly underexposed image provides more opportunity for correction, particularly in the case of raw files. For more selective metering there is a choice of centreweighted and spot options, and also highlight and shadow priority, which come in useful when the dynamic range is limited.

8/10

DYNAMIC RANGE

Dynamic range remains an issue for smaller sensors such as micro four thirds, and little appears to have changed in this new model. According to DxO (DxOmark.com), the new sensor reaches just 10.1EV at its base ISO 200 and falls to 6EV by ISO 6400. This is a

Low-light shots, such as this taken handheld at ISO 800, still deliver rich colours and low amounts of noise

fairly standard reading for a sensor of this type, but it highlights where it loses out to cameras with larger APS-C-sized sensors, such as the Sony NEX-5, which gives 12.2EV at ISO 100.

7/10

LCD, LIVE VIEW AND VIDEO

The new 3in touchscreen display is impressive, and although it appears slightly duller than a regular screen (as all touchscreens tend to do), the 610,000-dot resolution leaves a very crisp image display and really helps to show off the new slick menu system. Touch pressure is very responsive, with focus selection and even the dragging of sliders requiring only a light touch. The quality of the screen is even more important here as there is no viewfinder included. The viewing angle falls off slightly from above, but from all other views it remains detailed. Touchscreens have an added hindrance of fingermarks on the screen, but overall this screen copes well with reflections and bright light.

The screen offers a choice of views, either a clean view or with an amount of shooting information shown, including a live histogram view, which is handy for metering use in difficult lighting. It provides 100% coverage, although neither the 35-point selection nor touch focus allows focusing right to the edge of the frame, instead leaving a small border.

The Pen E-P3 makes the move over from motion JPEG to AVCHD format for video capture, allowing it to record in full 1080HD with 60 interlaced frames per second. In this format a 29min clip can be recorded and the built-in microphone offers stereo recording in Dolby digital. Aperture or shutter priority, art filters and manual exposure can all be used in video for creative effects.

8/10

Competition



Panasonic Lumix DMC-G3

TESTED AP 11 JUNE



Sony NEX-5

TESTED AP 5 MARCH

THE OLYMPUS E-P3 is positioned as a high-end compact system camera. Therefore, it competes against the likes of the Panasonic Lumix DMC-G3 more than the new GF3, which has been aimed at a lower end consumer market. The G3 shares a touchscreen display, but has a vari-angle screen and an in-built viewfinder to its credit, not to mention the higher resolution sensor and smaller price tag. The Sony NEX-5 is the Olympus's next biggest rival. With its larger sensor it offers improved dynamic range and equals the E-P3's high ISO performance. The handling is slightly lacking for the advanced user, though, and it has been on the market some time. An update later in the year is possible for the NEX-5, which could dominate the high-end CSC market.

Verdict

HAVING used the Olympus Pen E-P3 for a few weeks, it is certainly a camera that ticks a lot of boxes for me. It handles well and allows easy creative control. While the AF system is generally fast if using one of the new MSC lenses, it is not always up to DSLR speed in low light so it's not time to abandon phase detection just yet. At high ISO it delivers low noise and natural colour, producing rich tones even at ISO 800 and above. The compact-style body is more pocket-friendly than the SLR-styled versions and the accessory port on the E-P3 means you can always add an electronic viewfinder should you want one.

Despite the improvements to this new sensor, it would have been nice to see the E-P3 sporting a 16-million-pixel resolution, although a boost in dynamic range would be more useful from a quality point of view.

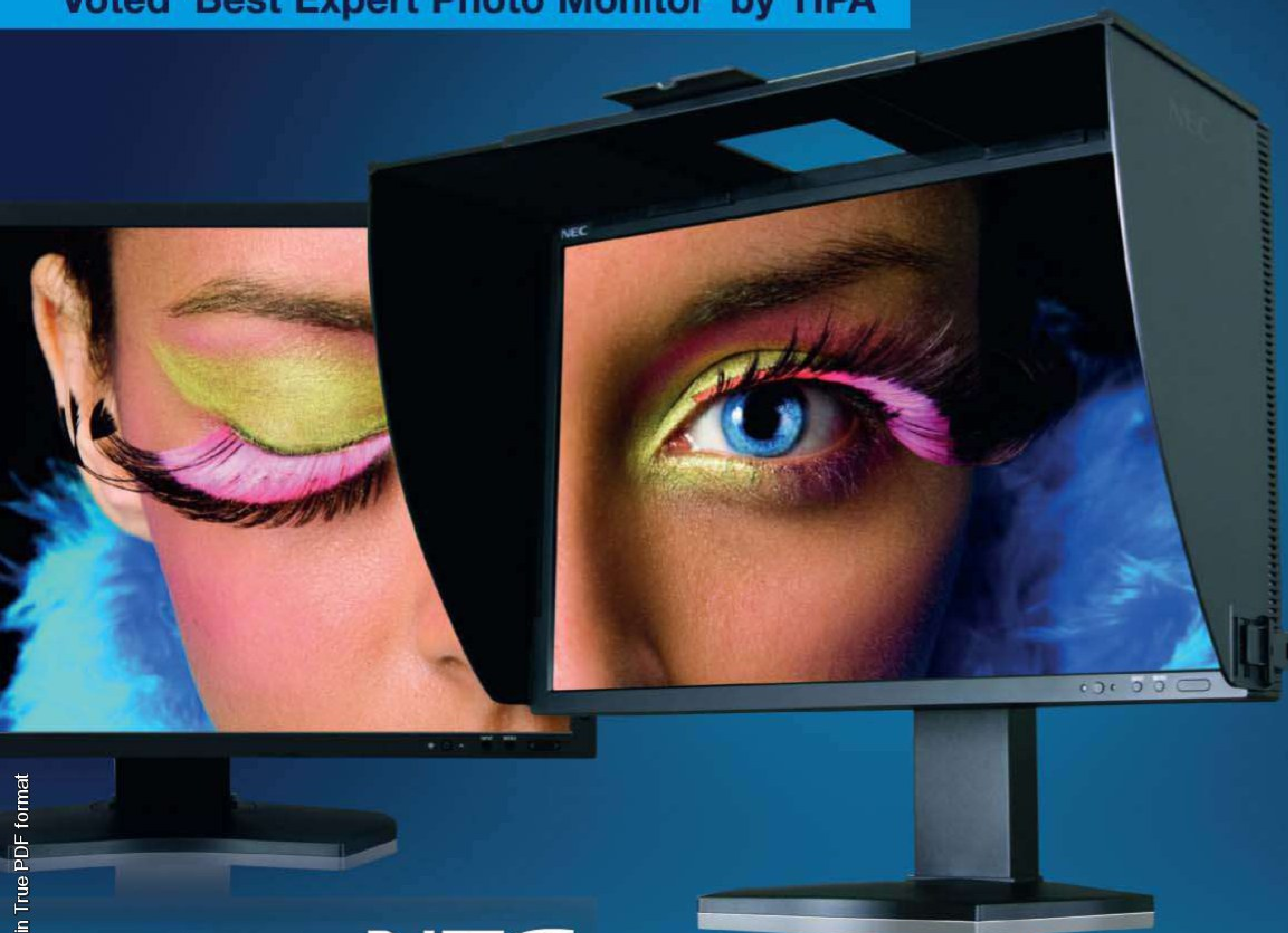
The £799 RRP of the E-P3 with 14-42mm lens is on the high side and will need to come down to meet the Panasonic Lumix DMC-G3 that now has a street price of £525 with lens. But so long as you have deep pockets – both literally and metaphorically – the E-P3 is a great little camera.



	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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Ask AP

Let the AP team answer your photographic queries

LENS UPGRADE

Q I have recently taken my first steps into photography with a Canon EOS 550D DSLR, complete with 18-55mm f/3.5-5.6 kit lens, and I'm very happy with it. However, I am particularly keen on landscape, cityscape and documentary photography, and am looking for a lens that will help me develop my interest in these areas.

The kit lens provides satisfactory images, but I would like a new lens that will give me a bit more zoom and allow me to take great portraits with a really good shallow depth of field and a blurred background. I only have a modest budget of £200-£300 and, if possible, I would prefer a full-frame-compatible lens as I will be looking to upgrade to a full-frame sensor camera in the future. Is there such a lens to meet my needs or am I asking too much? **Ben Lee**

A Lenses suitable for use on full-frame cameras do tend to cost more, Ben, as do lenses that have a wide aperture, which is what you need for the shallow depth of field look you are after. Canon's EF 24-70mm f/2.8L USM standard zoom fits your description perfectly, but costs a whopping £1,540 (SRP) or around £1,010 street price. Cheaper full-frame lenses are available, but will still cost more than your £300 budget.

An alternative is to consider a fixed-focal-length 50mm lens. On your EOS 550D this will give an angle of view slightly narrower than a 75mm lens would on a full-frame camera, but such optics often have apertures as wide as f/1.8 or f/1.4, meaning you can work in low light and shoot with a very restricted depth of field. You'll pick up a brand new Canon EF 50mm f/1.4 USM lens for £450 (SRP) or around £300 if you shop around. This lens offers fantastic optical quality, lightning-fast focusing and a decent near-focus distance. I can't recommend it enough as a portrait lens.

There are many 50mm lenses on the

second-hand market, too, and it's worth looking here for alternatives. If you want more telephoto reach than a 50mm, why not consider a macro lens? Focal lengths of 90mm to 105mm are not uncommon among the independent lens manufacturers like Tamron and Sigma, and such lenses have maximum apertures of f/2.8. Always check they work on the EOS 550D by taking your camera along with you, as there are some compatibility issues between old independent lenses and newer cameras.

Ian Farrell



APPLYING PRESETS IN LIGHTROOM

Q I am using Adobe Photoshop Lightroom to organise and edit my images, and am finally starting to understand the concept of non-destructive editing. Every day presents new questions, one of which concerns the presets I can apply in the Develop module. Some of

these, such as Bleach Bypass, change all the options, while others only apply certain settings, such as the Edge Effects presets. When I make my own presets, how do I create sets of adjustments that leave the other settings untouched, as the Edge Effects do? At the moment my home-made presets change all the options.

Lucy Tavener

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

A I wrestled with this one too, Lucy, but the answer is much simpler than you think. When you click on the New Preset button, Lightroom will ask you which adjustments you want to include. Rather than assuming that those you have not adjusted won't be saved (because they will!), untick the options you do not want to include in the preset.

For instance, I have a sharpening preset that I apply to all images I scan from colour slide film. It's useful to have this as a preset because I can apply it en masse when I import scans into Lightroom. I made it by getting the sharpening right on one image, clicking the New Preset button and then clicking Check None to remove all the ticks. Then I ticked only the Sharpening option and clicked OK. Because none of the others was ticked, only the sharpening options are affected when I apply the preset to images. **Ian Farrell**



A CONVERTER TOO FAR

Q I recently visited a high-street retailer to look for a converter for my Tamron 18-270mm f/3.5-6.3 Di II VC PZD lens, which is attached to my Canon EOS 60D. However, when the converter was fitted the camera could not find focus and the staff informed me that

FROM THE AP FORUM

Different looks for raw

Cas100uk asks Why would a raw photo file look different, before making any alterations in my Olympus software, to the raw file in Photoshop CS3?

IanJTurner replies It may be to do with the import presets, such as colour correction, noise reduction, and so on, being applied on import to your Olympus software.

f/AQ

How to cope with weddings

We're well into the wedding season now and you may find yourself with a few invitations this year. I'm not an advocate of amateurs trying their luck at professional wedding photography unless the bride and groom have no other option and are aware of the limitations, but as a guest you have a different viewpoint to the professional and can shoot a different, more intimate, set of pictures.

You'll see a different side of the wedding: guests will be more relaxed around you, as will the happy couple, and you may well be there for a longer time. When the professional photographer is off doing his stuff with group shots or posed pictures, there is plenty of opportunity to grab some informal portraits of the guests, which will be a great record of the day

for the bride and groom.

The technique is simple: use your camera in aperture-priority mode so you can select a wide aperture for shallow depth of field while retaining some automation. Automation is good in this case because you'll want the vast majority of your attention to be on your subjects. Talk to them and interact with them. You don't need to be a stand-up comedian, but some repartee can go a long way towards producing a relaxed and happy portrait. Show them the pictures afterwards and make sure others can see the images, too, as this will make things easier when it comes to photographing them.

Light levels are very unpredictable at weddings. Plan for the worst and deploy a fast aperture lens if you have one – a 50mm prime lens is ideal. Use a high ISO setting that you are happy will still give you good quality at small-to-medium print sizes. Avoid flash if you can, as it tends to ruin the atmosphere of the setting by drowning out any ambient light. The exception to this is on bright, sunny days, where a bit of fill-in flash can help reduce contrast. **Ian Farrell**

this was unsurprising with this type of lens as it was 'something to do with the focal length'.

Can you tell me if the converter would work with manual-focus only? Your views on whether or not this is a viable option in terms of picture quality would be appreciated.

Dave Brooks

All DSLRs need a certain amount of light to autofocus. In fact, the more light coming into the camera, the faster and more accurate focusing will be. This is why lenses with a wider maximum aperture enable faster AF than those with smaller apertures. The f/6.3 maximum aperture at the long end of your Tamron 18-270mm f/3.5-6.3 lens is approaching the limit beyond which AF is not possible. Adding a 1.4x teleconverter then compounds the problem,

as this makes all the apertures of the lens smaller by 1 stop – and 2 stops in the case of a 2x converter. This is simply too small an aperture for the AF system in your EOS 60D to work properly. (A Canon spokesman once told me he had got AF to work with a maximum aperture of f/8, but this required one of the pro-series EOS-1D cameras).

You really don't want to marry a 1.4x converter with a lens that has anything smaller than an f/4 maximum aperture, or a 2x converter with anything smaller than f/2.8.

You are also right to worry about image quality. Superzooms are made with convenience in mind, and that requires some compromises in terms of image quality. The Tamron is a great lens, but sticking a 2x converter on the back of it might be a step too far. **Ian Farrell**

RogerMac replies The quick answer is that both sets of software are using different computer programs to convert the raw data into a visible picture, and the quality of the image will differ depending upon how good that conversion is. No doubt both versions are fiercely protected by copyright, so neither party can copy the other's code. Which do you prefer? Personally, I use the Olympus software because I think that Olympus is more likely to know the exact quirks of the raw file. Another advantage of using the manufacture's program is that this can apply lens-distortion corrections.

Cas100uk replies In the Olympus software the unaltered raw file looks exactly like the in-camera JPEG that is also created. In the Photoshop software the raw file difference

seems to be that the 'as-shot' white balance setting does not look like the actual 'as-shot' JPEG. Perhaps Olympus treats white balance in a different way to how Adobe does in Photoshop?

Ian Farrell replies If raw files are seen as the modern-day version of a negative, then raw-processing software is certainly the digital equivalent of developer. As RogerMac states, each code is different (just as developer mixes are). Olympus's code will give the closest result to in-camera processing of JPEGs because it will be a very similar code. Other processors will use a different recipe for a slightly different result. This isn't to say that Olympus's software is best because we all prefer different effects and different results. The important thing is that you find a workflow you are happy with.

In next week's AP

On sale 16 August

WILDLIFE TELEPHOTO ZOOM LENSES

We test the **Sigma 150-500mm f/5.6-6.3**, **Sigma 120-400mm f/5.6-6.3** and **Tamron SP AF 200-500mm f/5-6.3** against the prime **Canon 500mm f/4** to find out how these affordable zooms compare

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Tim Coleman looks at how a spotting scope can be used to great effect as a camera lens

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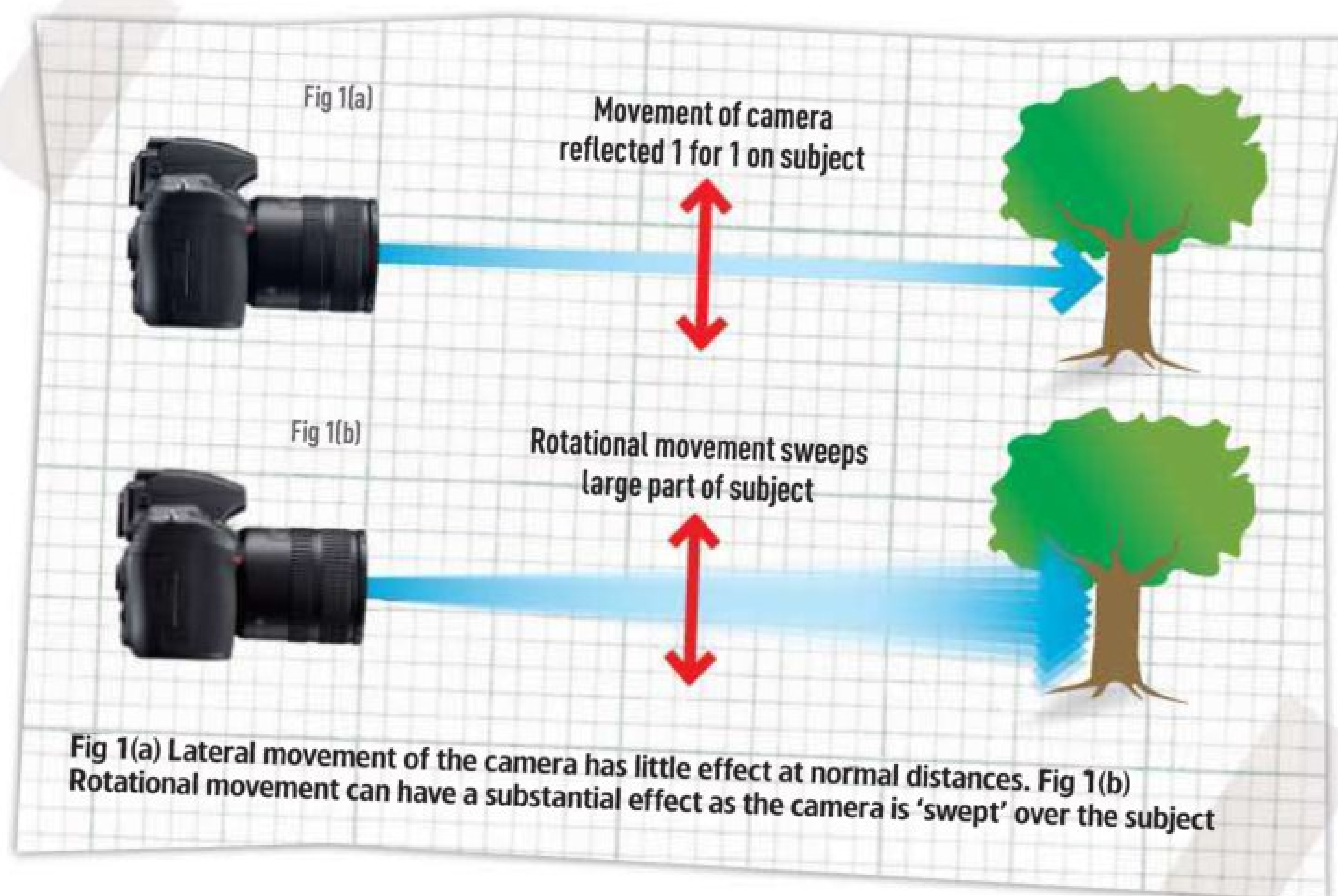
Ivor Matanle traces the history of Sanderson cameras, one of the truly great camera marques of the 20th century



Professor
Newman
explains...

Image stabilisation

This week, **Professor Bob Newman** explains how image-stabilisation systems work



OVER the past 20 years, the variously named 'image-stabilisation' or 'vibration-correction' systems in cameras and lenses have allowed photographers to handhold cameras with shutter speeds up to 4 stops slower than those cameras without these systems – so long as the subject is stationary. Essentially, these systems work by detecting how the camera moves and then introducing an equal and opposite correction. The correction might be made by moving optical elements within the lens (optical stabilisation) or by moving the sensor (IBIS or in-body image stabilisation). Both systems have advantages and disadvantages, but in the end both provide very much equivalent capability.

THE OBJECTIVE

The designer of an image-stabilisation system has to come up with a device that detects the effects of camera movement and then moves either the image projected on the sensor or the sensor itself to keep the object in the image positioned over the same pixels on the sensor. To be useful, it has to achieve this with a degree of precision that allows the detail achieved in the final photograph to be close to the detail of a shake-free lens, which means that the stabilisation system must achieve accuracy to within a fraction of a millimetre on a sensor.

DETECTING IMAGE MOVEMENT

With most image-stabilisation systems, image movement cannot be measured directly. Instead, camera (or lens) movement is measured and then the resultant movement of the image is estimated. The type of movement that needs to be detected isn't obvious as there are two kinds of movement. The first is lateral movement, when the camera and lens move up and down. This is what comes

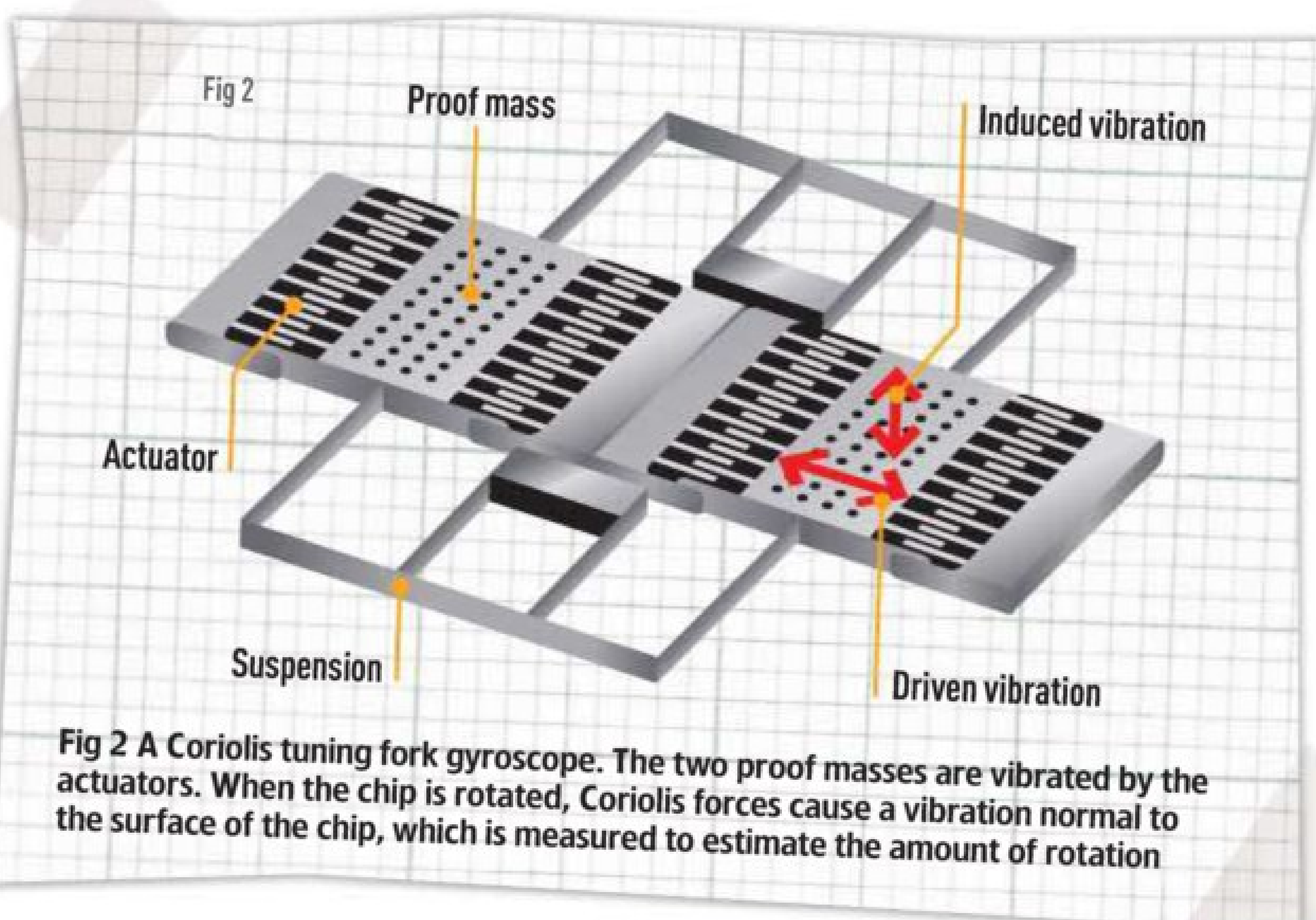
to mind when one thinks of 'camera shake', but really it isn't normally a great problem.

Looking at figure 1a, we can see that if the camera moves by 1mm, this will represent a blur of 1mm on the subject, whatever its distance. Imagine we are using a standard lens with a 50° angle of view. For a subject 10 metres away, the field of view is 8.5 metres. A 1mm displacement represents 1/8500 of the image field, or one pixel if we had a frame 8500 pixels across. Since this corresponds to 48 million pixels, we can see that a 1mm lateral movement of the camera isn't a serious concern except when the subject is close. Some sophisticated systems correct for lateral movement, but most don't.

The second type of movement, rotational, (fig 1b), is more problematic. It involves the camera and lens swivelling in any direction around its centre of gravity. Now, imagine our camera swivels 1° vertically or horizontally. With the same lens, that represents 1/50 of the field or, in a 12-million-pixel camera (4000 pixels across the field) a displacement of 80 pixels, which is enough to create a very blurred image.

The camera might also rotate about the lens axis, which causes blurring towards the corners of the image. In the corner of the frame, a rotation of 1° on the same 12-million-pixel sensor represents a movement of about 40 pixels. Although it is potentially serious, most image-stabilisation systems don't correct for axial rotation.

So, image-stabilisation systems



'The system must achieve accuracy within a fraction of a millimetre'

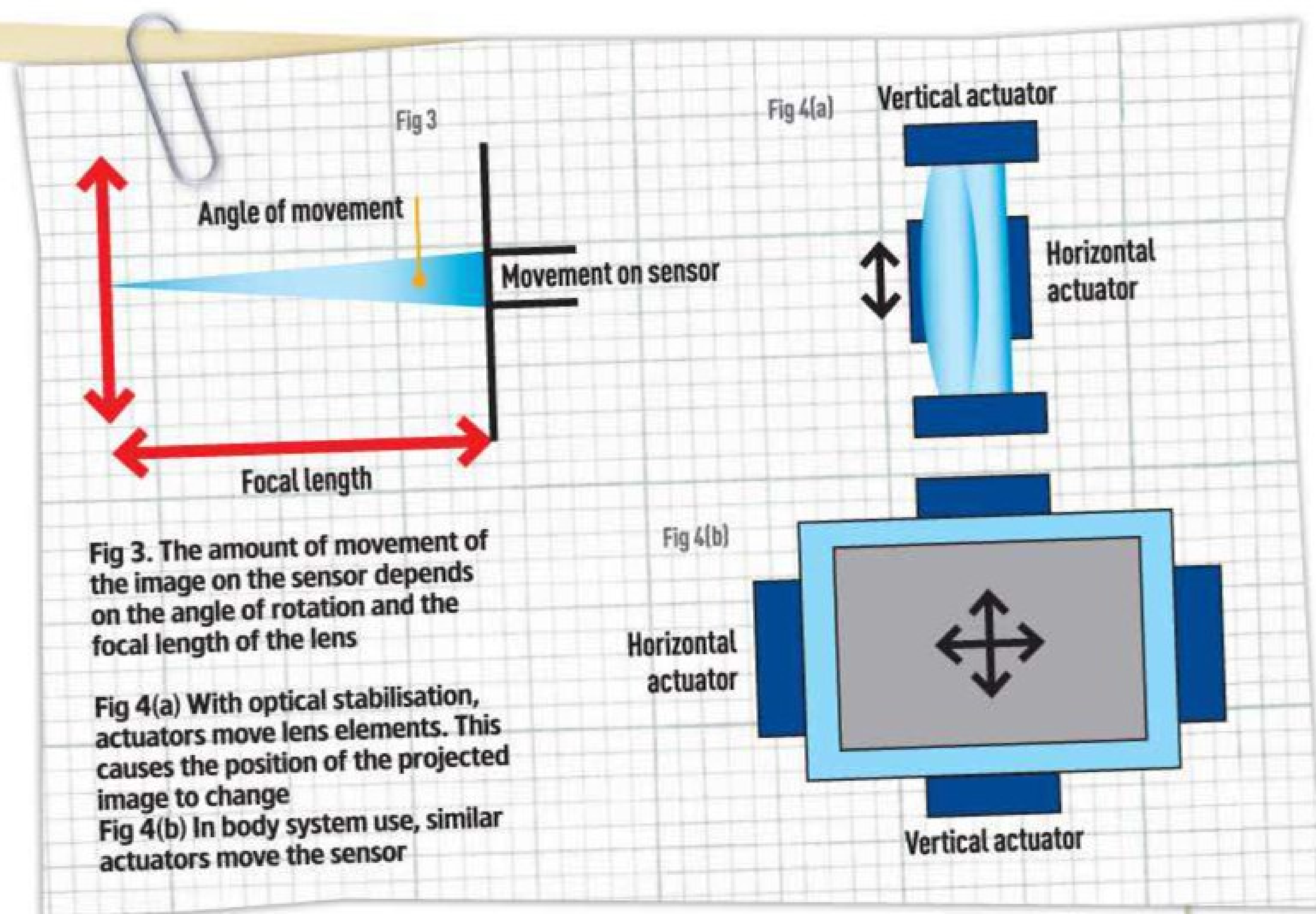
concentrate on measuring rotational movement, also known as pitch (up and down) and yaw (side to side). A gyroscope is used for this, and mass-market image stabilisation has been made possible by the availability of reliable, small and inexpensive gyroscopes originally developed for the car industry. They are made using a process called micro electro-mechanical systems (MEMS). This is essentially the application of the techniques used for making silicon chips to the production of miniature machines.

The most common principle involved in the operation of a gyroscope is the Coriolis or 'tuning fork' effect (fig 2). It is fabricated from components etched into a silicon chip. The basis of the mechanism is two identical proof masses, each being a slab of silicon. These are suspended from silicon beam springs that allow them to move in one direction. They are connected to 'comb actuators', which are tiny electrostatic motors that allow a vibration to be induced in the masses. If the chip is rotated around its axis, Coriolis forces induce another vibration mass in a direction normal to the chip. This is measured using a capacitive sensor under the test mass, and arranged so that the two test masses move in opposite directions, cancelling out the effects of any movement other than rotational. That MEMS gyroscopes are so tiny and cheap has enabled the burgeoning of image-stabilisation technology. They are installed in the lens if the system is optically stabilised and in the body if in-body stabilisation is to be used.

As the gyroscopes give a measurement of the angle of pitch and yaw, the next stage is to calculate the image displacement. Fig 3 shows the geometry of this calculation. The displacement on the sensor is given by the focal length (effective at the position of focus) times the sine of the displacement angle, so for the stabilisation to work the focal length of the lens needs to be known. Where the stabilisation system is installed in the lens, this is obviously known – although in a zoom lens the set focal length needs to be read from the zoom control. In the case of an in-camera image-stabilisation system, this information needs to be passed from the lens to the body (or dialled in).

CORRECTING IMAGE MOVEMENT

In lens-installed systems, the image projected onto the sensor needs to be moved to correct for movement. This is usually done by moving a single element or group of elements in the centre of the lens (figure 4a). The elements can be moved



laterally or through an angle. A group of elements or different elements can be moved together. Which one a manufacturer uses may be dictated as much by issues of patent protection as by technical reasons. The elements are moved by actuators, which are small linear motors that use either the piezoelectric or the electromagnetic principle. Whichever is used, the image projected by the lens is displaced. It must be remembered that optical stabilisation works by decentering the lens, which needs to be designed to tolerate this to avoid image degradation. Thus, it's not possible simply to add image stabilisation to an existing design, because doing so can greatly degrade the performance of a lens.

Body-installed systems, using the movement of the sensor to compensate, don't suffer from this problem. In these systems, actuators similar to those used in optical stabilisation move the whole sensor assembly vertically, horizontally or, in the Pentax system, axially to compensate for detected image movement (figure 4b). This was impossible in film days, but since a digital image sensor is of comparable size and mass to a lens element it is practicable. Prior to the arrival of the Sony Alpha 900 full-frame camera there were pundits who said that in-body stabilisation was impossible with a full-frame sensor, but what they failed to realise is that the amount of movement is very small. For example, 100 pixels on a 24-million-pixel full-frame sensor represents only 0.6mm.

COMPARING THE SYSTEMS

The advantages of optical stabilisation are that the stabilisation system can be tailored for each lens, whereas in-body systems provide a 'one size fits all' solution. Also, optical stabilisation stabilises the viewfinder image in a reflex camera, which in-body stabilisation doesn't. On the other hand,

electronic viewfinders are stabilised by in-body systems. The advantage is that these stabilise every lens fitted, so special stabilised lenses aren't necessary. This means a multi-lens system will probably be cheaper, lighter and possibly more compact than one using optical stabilisation, because the stabilisation system adds weight and size to whichever lens is fitted.

Manufacturers employ different image-stabilisation systems. Nikon, Canon and Panasonic use optical stabilisation. Pentax and Olympus use in-body stabilisation. Sony uses both. Its Alpha DSLRs and SLT (single-lens translucent) cameras, designed by the former Minolta team, use in-body stabilisation. The NEX cameras and Cyber-shot compacts, designed by Sony's original team, use optical stabilisation, although, as they have electronic viewfinders, they have no requirement for that system's major advantages. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



AP explains...

Stabilising your camera

There are a few ways to support your camera to help reduce camera shake, but how do they work in combination with stabilisation? **Richard Sibley** investigates

IMAGE stabilisation has changed the way we take photographs. It may not have been as groundbreaking as autofocus when that was introduced but it gives the ability to reduce camera shake, allowing longer shutter speeds to be used. This means photographers can happily shoot in the kind of low-light conditions that before stabilisation would have resulted in very underexposed or blurry images.

There is only one sure way to avoid camera shake, and that is to use a sturdy support. While you may hear tales of photographers with an almost superhero-like ability to handhold a 200mm lens and keep it perfectly still for 1/2sec, the reality for most of us is that 1/30sec with a standard lens is about as slow as we can

go in order to avoid camera shake.

Of course, using a camera support such as a monopod or tripod will reduce the amount of camera shake and movement, in turn resulting in sharper images. However, the question is *how* should image stabilisation be used with these supports. I was interested in finding out if image stabilisation should be used when a camera is mounted to a monopod, a makeshift string support, and what exactly was the effect of leaving stabilisation turned on when a camera and lens are mounted on a tripod.

THE TEST

To test the different types of support I used a Nikon D300 with Nikkor 18-200mm f/3.5-5.6 VR lens. The lens was set to

200mm, which is equivalent to 300mm on a 35mm format camera. I then focused the lens at a distant target and fired a sequence of images at different shutter speeds, with the optical stabilisation of the lens switched on and off. This allows a comparison between all the different methods of support, as well as the effect, if any, of combining each method with stabilisation.

HANDHOLDING

When handholding a camera, the old rule states that the shutter speed should be set to at least 1/focal length (35mm equivalent). For example, a 90mm lens on a 35mm-format camera will require a shutter speed of 1/90sec or faster. The same lens used on a camera with an APS-C-sized sensor will require a shutter speed of at least 1/135sec. Of course, this is just a rough, though well-advised, guide. I feel quite comfortable shooting at 1/30sec with a 24mm, 35mm or 50mm lens, but optics with greater focal lengths require faster shutter speeds to avoid camera shake and maintain sharpness.

There are many other factors besides focal length that affect a photographer's ability to handhold a camera and lens and avoid camera shake. The weight

Above: Depending on how you are supporting your camera, you may produce sharper images by switching image stabilisation off

of the camera and lens, the wind speed and direction, as well as the photographer's technique, posture and strength all have a part to play in helping to avoid camera shake.

In my test I found I could achieve an acceptable result shooting handheld at 200mm with a shutter speed of around 1/125sec. As exposures got longer, camera shake became progressively more visible, creating blurred images.

Switching image stabilisation on made a significant difference. All the images were sharper, but it was most noticeable at slower speeds. It made around a 2-stop improvement, allowing me to photograph as slow as 1/30sec and still produce an acceptably sharp image. Even my shot at 1/15sec was reasonably sharp.

The results of this test aren't unexpected or surprising, but they act as a standard by which to judge the other supports.

TRIPOD

As long as a tripod is suitably stable and the camera and lens properly secured, there should be no camera shake whatsoever. However, as most photographers know, image stabilisation shouldn't be used in conjunction with a tripod. This may seem obvious: after all, the camera is already stabilised by the tripod and there is no need for any more stabilisation. If anything, leaving image stabilisation turned on can actually cause the image to blur.

With no camera shake present, the image stabilisation reacts to any slight movement, including any minor vibrations created by its own gyroscopic motors. The stabilisation system tries to correct these vibrations, which in turn causes more vibrations, which the system also tries to correct. This loop can continue but, as the camera is correcting slight vibrations and not movement, it creates image blur. Canon describes this effect as 'shake return'.

Shake return is evident in the images I took at slower shutter speeds. Above 1/60sec there is no discernible difference in the images taken with stabilisation switched on and those with it turned off. Below this speed, however, there is a softening of edges that is caused by the movement from image stabilisation.

There are no real surprises with the results from the tripod test, with it producing the most stable and sharpest images. It is interesting to see that image stabilisation can cause issues when used with a tripod, and this should reiterate the point that stabilisation should always be switched off when the camera is mounted on a tripod.

MONOPOD

A question often asked by photographers is whether or not image stabilisation should be turned off when using a monopod. With a monopod offering more stability than handheld shooting, but far less than a tripod, does the shake return effect still take place?

With no movement along the vertical axis, the camera is more stable when using a tripod compared to handholding.

STABILISATION TEST AT 200MM

			1/15sec	1/30sec	1/60sec	1/125sec	1/250sec
HANDHELD	Stabilisation	Off					
		On					
STRING	Stabilisation	Off					
		On					
MONOPOD	Stabilisation	Off					
		On					
TRIPOD	Stabilisation	Off					
		On					

This reduces camera shake and produces sharper images compared to shooting handheld. In fact, at 1/60sec the results aren't far off looking the same as those images taken using a tripod.

With image stabilisation turned on, images shot at faster than 1/60sec aren't as sharp as those with stabilisation turned off. It is possible that this is caused by the shake return effect. However, when slower than 1/60sec there does appear to be an advantage in having image stabilisation switched on, with it producing images that are slightly less blurred.

STRING SUPPORT

Using a piece of string attached via a quick-release plate or suitable screw to a camera's tripod socket is a popular trick for providing a quick and very portable support. The idea is that you place one end of the string under your foot and stand on it, with the other end attached the camera tripod socket. By pulling up on the string you should reduce any up and down movement – you are pulling the camera up as far as it will go, and as long as you don't relax the tension it won't drop.

When I tried this method I actually found it produced more camera shake than simply handholding. Placing the string under tension caused the camera to shake as the

The chart above shows the effects of using various supports with and without image stabilisation

muscles in my arms became tense.

Switching image stabilisation on helped to reduce the shake, but the images didn't show any significant improvement over those taken handheld with image stabilisation turned on. **AP**

CONCLUSIONS

THE RESULTS from the test are interesting. First, and most importantly, image stabilisation does affect image quality when using a tripod, but it is only noticeable at slower shutter speeds. However, it is still recommended that stabilisation is switched off whenever a tripod is used.

It is also apparent that at shutter speeds faster than 1/60sec it may be detrimental to use image stabilisation with a monopod. Using stabilisation with speeds slower than 1/60sec does make a difference in helping to reduce camera shake, particularly side-to-side movement.

Most surprising is that the string stabilisation technique caused more camera shake than shooting handheld. It may work better with a small compact camera, but for a DSLR it doesn't seem to have any advantage.

What is obvious is that a tripod cannot be beaten for absolute stability, although at certain shutter speeds a monopod can be almost as good. Look out for our monopod group test in next week's issue.

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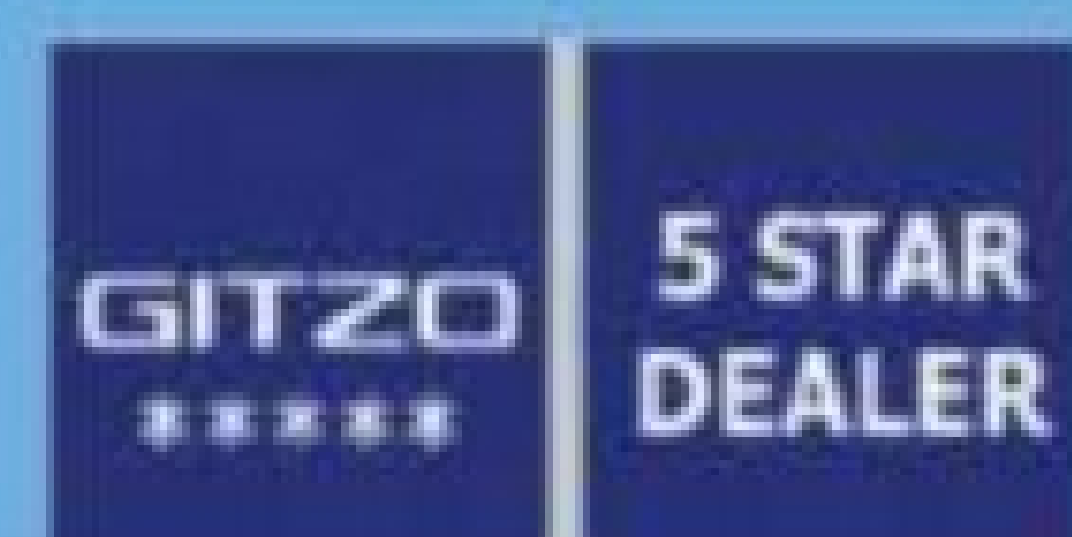
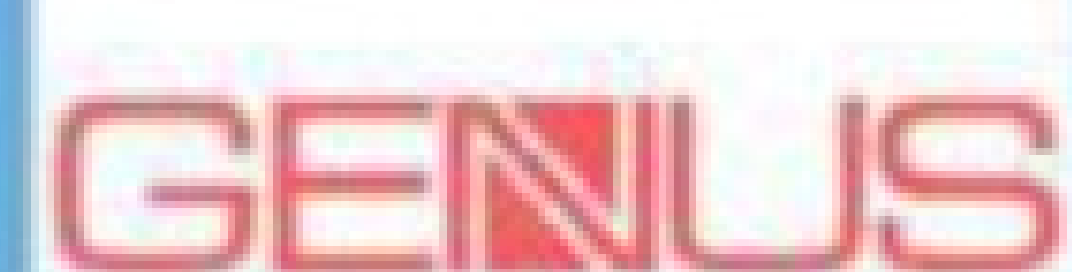


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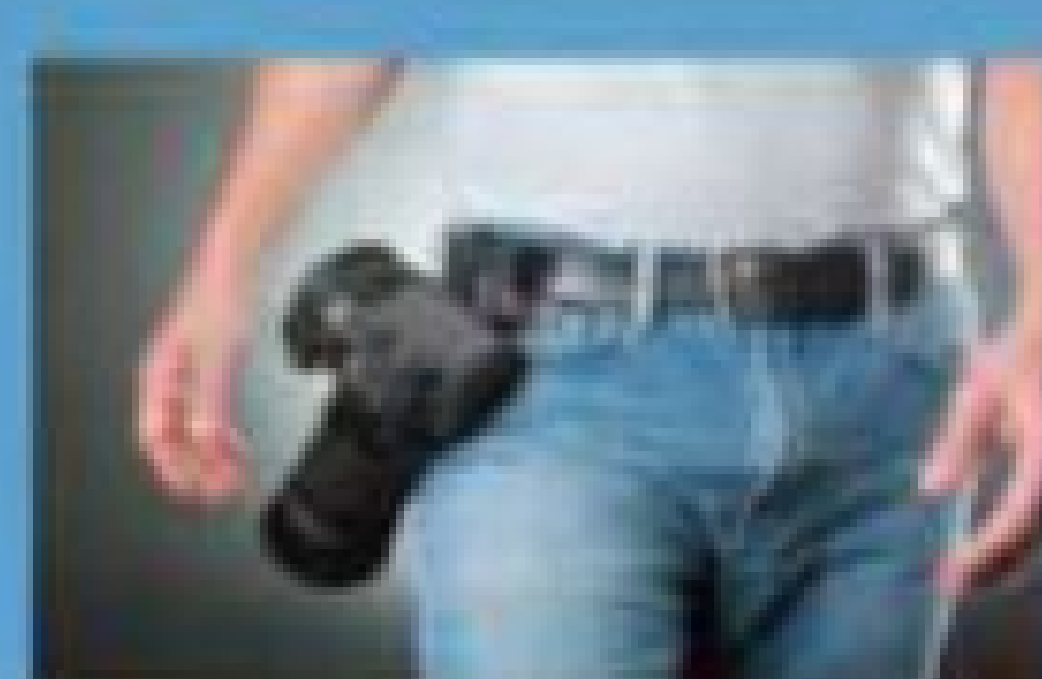
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CONTAX G2 BODY	MINT-BOXED £425.00
CONTAX G1 BODY	MINT- £175.00
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 28mm f2.8 BIO G + HOYA FILTER + CONTAX HOOD	MINT BOXED AS NEW £295.00
CONTAX 45mm f2.8 PLAN G + CONTAX TITANIUM FILTER	MINT BOXED £245.00
CONTAX 90mm f2.8 SON G + HOYA FILTER + CONTAX HOOD	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G"	MINT- £199.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T*	MINT BOXED £365.00
CONTAX G1 CASE COMPLETE	MINT BOXED £65.00
CONTAX TLA 120 FLASH	MINT CASED £499.00
CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
CONTAX RX BODY (REALLY NICE BODY)	MINT-BOXED £295.00
CONTAX ARIA BODY (SUPERB, STRAP INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS)	EXC++BOXED £199.00
CONTAX RTS II QUARTZ BODY	EXC++ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 50mm f1.4 T* PLANAR MM	MINT £225.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX 135mm f2.8 SONNAR MM	MINT £245.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX MUTAR II 1.4 TELECONVERTER	NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M8 BLACK BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £1,699.00
LEICA M6 TTL CHROME BODY 0.72	MINT-BOXED £399.00
LEICA M6 BODY CHROME 0.72	MINT-BOXED £875.00
LEICA M6 BODY BLACK 0.72	EXC+++BOXED £799.00
LEICA M5 BLACK BODY 2 LUG (REALLY FINE EXAMPLE)	MINT- £795.00
LEICA M4a BODY (SUPERB CONDITION)	MINT- £575.00
LEICA IIG WITH 5cm f2 SUMMITAR & CASE	EXC++ £795.00
LEICA IIG & CASE	MINT-CASED £795.00
LEICA 5cm f3.5 COLL ELMAR	MINT- £245.00
LEICA M FIT ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS)	MINT BOXED AS NEW £865.00
LEICA 24mm f2.8 ELMARIT M BLACK ASPHERIC + FINDER	MINT BOXED £1,999.00
LEICA 35mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD	MINT CASED £2,999.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK	EXC+++ £525.00
LEICA 90mm f2.5 SUMMARIT M + HOOD + CAP	MINT BOXED AS NEW £999.00
LEICA 90mm f2.8 ELMARIT M (11807)	MINT BOXED AS NEW £995.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD	EXC++ £399.00
LEICA 135mm f4.5 HEKTOR M + HOOD	MINT- £159.00
LEICA M BELLWIS LENS	MINT £75.00
LEICA HANDGRIP FOR M6 M7 MP etc	MINT BOXED AS NEW £79.00
LEICA MOTOR M FOR M6 / METTL / M7	MINT- BOXED £325.00
LEICA SF20 FLASH + CASE	MINT BOXED £79.00
LEICA SF240 FLASH WITH DIFFUSER AND CASE	MINT £185.00
LEICA ETC LEATHER CASE (114876)	MINT BOXED £129.00
LEICA ETC LEATHER CASE (114871)	MINT- £399.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA RB BODY ANTHRACITE (SUPERB EXAMPLE)	MINT BOXED AS NEW £945.00
LEICA R8 BODY BLACK	MINT BOXED £525.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R4 BODY BLACK + STRAP	MINT-BOXED £245.00
LEICA 21mm f4 SUPER ANGULON R	MINT-BOXED £599.00
LEICA 50mm f2 SUMMICRON 3 CAM (REALLY NICE LENS)	MINT £375.00
LEICA 80mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £545.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 560mm f6.8 TELYT R	MINT- £699.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA WINDER R FOR RB/R8	MINT BOXED AS NEW £275.00
LEICA RB REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA DUOVID 8 + 12 x 42 BINOCULARS BLACK + CASE	MINT BOXED £1,195.00
LEICA 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++CASED £99.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00

Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA L BODY	MINT- £99.00
VOIGTLANDER 15mm f4.5 S/W HELJAR ASP + FDR (B)	MINT BOXED £279.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER	MINT BOXED £279.00
VOIGTLANDER 75mm f2.5 COLOR HELJAR MC CHROME	MINT £275.00
VOIGTLANDER 75mm f1.8 HELJAR CLASSIC VM M MOUNT	MINT BOXED £495.00
VOIGTLANDER 90mm f3.5 APO LAMITAR (BLK)	MINT BOXED £229.00
VOIGTLANDER VC METER BLACK (REALLY NICE METER)	MINT BOXED £145.00
VOIGTLANDER DOUBBLE SHOE ADAPTOR (NOW RARE)	MINT BOXED £49.00
VOIGTLANDER LH1 HOOD FOR 21.25.28mm LENSES	MINT BOXED £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT BOXED £35.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTOR	MINT CASED £279.00

Medium & Large Format

BRONICA ETRS BODY ONLY	MINT- £75.00
BRONICA ETRSc BODY + 120 BACK	EXC++ £385.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 500mm f8 ZENZANON	MINT £595.00
BRONICA MOTOR DRIVE E II	MINT-BOXED £149.00
BRONICA E120 BACK	EXC ++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC+ £95.00
BRONICA AE PRISM FINDER	MINT £99.00
BRONICA 50-4 + 80mm f2.8 PS LENS +WLF + 120 BACK	MINT- £275.00

BRONICA SQAM BODY + GRIP DRIVE	MINT- £125.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQAI 120 BACK	MINT BOXED £399.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK II C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 7 8 BODY WITH MAMIYA 80mm f4 ("UNUSED")	MINT £1,475.00
MAMIYA 150mm f4.5 L LENS FOR MAMIYA 6	MINT £299.00
MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER	MINT- £575.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm f4 L LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA BACKS, BELLOWS HOOD, POL BACK	IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA AE PRISM FINDER FOR RZ	EXC+++ £199.00
MAMIYA RZ 67 PRO II BACK	MINT + HOOD £95.00
MAMIYA RZ 67 POLAROID BACK	MINT- £79.00
MAMIYA 120 BACK FOR RB 67	MINT £65.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR EX	MINT- £299.00

Hasselblad

HASSELBLAD XPAN COMP WITH 45mm f4 LENS & ACCESS	EXC++ £795.00
HASSELBLAD 90mm f4 FOR X PAN	MINT- IN KEEPER £345.00
HASSELBLAD CENTRE FILTER FOR XPAN 45mm & 90mm LENSES	MINT BOXED £165.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,475.00
HASSELBLAD 503 CW WITH 80mm CF + BACK + WLF	EXC++ £1,475.00
HASSELBLAD 503 CW BLACK + 80mm CF + BK + WLF	MINT- £1,495.00
HASSELBLAD 500 CM WITH 90mm T* + BACK + WLF	EXC+++ £695.00
HASSELBLAD 500L/M + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £465.00
HASSELBLAD CW WINDER + REMOTE	MINT £325.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £195.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £225.00
HASSELBLAD A12 BACK BLACK AND CHROME	MINT-BOXED £99.00
HASSELBLAD EXTENSION TUBE 18E F	MINT- £75.00
HASSELBLAD EXTENSION TUBE 55mm	MINT- £65.00
HASSELBLAD H1.7x TELECONVERTER FOR H SYSTEM	MINT BOXED £799.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY (SUPERB AS NEW CONDITION)	MINT BOXED £595.00
NIKON F5 BODY	MINT- £395.00
NIKON F100 BODY	MINT £225.00
NIKON F90 BODY	EXC++BOXED £89.00
NIKON F90 BODY + MB 10 GRIP	EXC++ £95.00
NIKON F60 BODY	MINT £59.00
NIKON F55 BODY	MINT-BOXED £49.00
NIKON 10.5mm 12.8 FISHEYE LENS	MINT CASSED £445.00
NIKON 20mm 12.8 A/F "D"	MINT BOXED AS NEW £375.00
NIKON 24mm 12.8 A/F	MINT- £199.00
NIKON 24mm 12.8 A/F "D"	MINT £245.00
NIKON 28mm 12.8 A/F "D"	MINT £189.00
NIKON 35mm 11.8 "G" AF-S DX	MINT BOXED AS NEW £139.00
NIKON 50mm 11.8 A/F	MINT £79.00
NIKON 60mm 12.8 A/F "D" MICRO NIKKOR	MINT BOXED £299.00
NIKON 85mm 11.4 A/F "D" COMPLETE WITH HOOD	MINT BOXED £745.00
NIKON 85mm 11.8 A/F	MINT- £245.00
NIKON 85mm 12.8 MICRO NIKKOR "D" PC ("UNUSED")	MINT BOXED AS NEW £375.00
NIKON 105mm 12.8 "G" IF-ED AF-S NANO GLASS VR	MINT BOXED AS NEW £545.00
NIKON 500mm 14 IF ED "P" WITH CPU DIGI COMPAT	MINT- FLT CASE £2,795.00
NIKON 10 - 24mm 13.5/4.5 "G" DX AF-S ULTRA WIDE ANGLE	MINT BOXED £575.00
NIKON 14 - 24mm 12.8 "G" ED AF-S NANO COAT (LATEST)	MINT BOXED AS NEW £1,125.00



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Nikon D3100
15.1 megapixels
3.4 fps
1080p movie mode
D3100 Body £398.99
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR **£469.99**
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4.5-5.6 G AF-S DX IF-ED VR **£653.89**

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A Superb, entry level DSLR' Bullwinkle - Essex



Nikon D90
12.3 megapixels
4.5 fps
720p movie mode
D90 Body £538
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£679**
D90 + 70-300mm f4.5-5.6 G AF-S IF-ED VR **£974**

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode
D5100 Body £568.99
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR **£619**
D5100 RECOMMENDED ACCESSORIES:
Nikon EN-EL14 Battery Pack **£39.95**
Nikon ME-1 Microphone **£99.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey



Nikon D7000
16.2 megapixels
6.0 fps
1080p movie mode
SAVE UP TO £255 ON RRP
D7000 Body From £866.65
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1099.99 **£866.65**
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 **£1044.95**
D7000 RECOMMENDED ACCESSORIES:
Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs' Jeffs - West Sussex



Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode
SAVE UP TO £402 ON RRP
D300s Body £1097
D300s Body RRP £1499.99 **£1097**
D300s + 16-85mm f3.5-5.6 G AF-S DX ED VR **£1542**
D300s RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Battery **£54.95**
Nikon MB-D10 Battery Grip **£259.95**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol



Nikon D700
12.1 megapixels
5.0 fps
full frame CMOS sensor
SAVE £348 ON RRP
D700 Body £1899
D700 Body RRP £2247.99 **£1899**
Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' Richard D900 - North Wales



Nikon D3s
12.1 megapixels
9.0 fps
720p movie mode
SAVE £604 ON RRP
D3s Body £3595
D3s Body RRP £4199 **£3595**
D3s RECOMMENDED ACCESSORIES:
Lee Big Stopper 10x Filter **£91.99**
Nikon EN-EL4a Battery **£99.95**
Nikon SB-900 Speedlight Flashgun **£324.95**
Nikon WT4 Kit inc MH18a + Battery **£609.99**

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' Worcester Weddings - Worcester



Nikon D3x
24.5 megapixels
7.0 fps
full frame CMOS sensor
D3x Body £5067
D3x RECOMMENDED ACCESSORIES:
Cokin H250A ND Grad Filter Kit **£51.99**
Nikon 24-70mm f2.8 G AF-S ED **£1227.89**
Nikon 14-24mm f2.8 G AF-S ED **£1317.99**
Nikon 70-200mm f2.8 G AF-S ED VR II **£1633.99**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterthegreat - Kent

SONY



NEX-5 Silver or Black
14.2 megapixels
7.0 fps
1080i movie mode
£50 CASHBACK*
Cashback ends 31.08.11
NEX-5 From £449
NEX-5 + 16mm f2.8 Pancake From **£449**
NEX-5 + 18-55mm f3.5-5.6 OSS From **£399 Inc Cashback* £509.99**
NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS **£459.99 Inc Cashback* £589**
NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS **£539 Inc Cashback***

A580 Body **£489**
A580 + 18-55mm f3.5-5.6 DT **£569**
A850 Body **£1999**
A900 Body **£2189.99**

NEX-C3



NEW! NEX-C3 Silver or Black
16.2 megapixels
5.5 fps
720p movie mode
NEW! NEX-C3 From £449
NEW! NEX-C3 + 18-55mm f3.5-5.6 OSS **£449**
NEW! NEX-C3 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS **£529**

A35



NEW! A35 Digital SLT
16.2 megapixels
7.0 fps
1080i movie mode
From £499
NEW! A35 Body **£499**
NEW! A35 + 18-55mm f3.5-5.6 DT **£599**

Panasonic



NEW! G3
16.0 megapixels
5.0 fps
NEW! G3 Body (Black) £539
NEW! G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£549**
GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£719**
GH2 + 14-140mm f4.5-5.8 **£1049**
GF2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£449**
GF2 + 14mm f2.5 ASPH **£449**



PRE ORDER NOW From £539
GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) **£539**
G10 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£349.99**
G SERIES RECOMMENDED ACCESSORIES:
Panasonic DMW-MA1 - FT Lens Mount Adaptor **£130.99**

OLYMPUS



NEW! E-P3
E-PL2 + 14-42mm II f3.5-5.6 ED (Silver, Black, White or Red) **£469.99**
E-PL2 + 14-150mm f4.0-5.6 ED (Silver, Black, White or Red) **£719**
NEW! E-P3 + 14-42mm f3.5-5.6 ED **£799**
NEW! E-P3 + 17mm f2.8 Pancake **£799**
NEW! E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£919**
NEW! E-P3 + 14-150mm f4.0-5.6 ED **£1049**



E-5 Body £1384
OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Four Thirds) **£209.99**
Olympus 40-150mm f4.5-5.6 ED (Micro Four Thirds) **£245.99**
Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) **£499.99**
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

SIGMA



SD15 Body £584.99
SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card **£49.99**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£229.99**

PENTAX



K-5 From £899
K-5 + 18-55mm f3.5-5.6 AL WR **£953**
K-5 + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR **£1074**
K-5 + 18-135mm f3.5-5.6 ED AL IF DC WR **£1359**



K-r From £398
K-r + 18-55mm f3.5-5.6 AL WR **£398**
K-r + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR (Black Only) **£478**
K-r RECOMMENDED ACCESSORIES:
Pentax AF 360 FGZ Flashgun **£249.99**
Pentax DA 55-300mm Lens **£274.99**
Pentax K-Bag Shoulder Bag **£34.99**

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Canon EOS 1100D
12.2 megapixels
3.0 fps
720p movie mode

FREE Training DVD + £50 Experience Seminar discount voucher!

1100D Body RRP £419 **£364**
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£449.95**



Canon EOS 600D
18.0 megapixels
3.7 fps
1080p movie mode

FREE Training DVD + £100 Experience Seminar discount voucher!

600D + 18-55mm II f3.5-5.6 IS II RRP £769 **£694.95**
600D + 18-135mm f3.5-5.6 IS RRP £949 **£919.95**

1100D Body £364 | 600D Body £644.95

*Terms and Conditions apply. Offer only available on purchases of new EOS 1100D, EOS 600D and EOS 60D Digital SLRs. See our website for more details including how to apply for the DVD plus relevant Seminar Voucher post your purchase. Offer ends 12.10.11.

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz – South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelyon – Suffolk



Canon EOS 550D
AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode

550D Body £534.95

550D + 18-55mm f3.5-5.6 IS £598.95
550D + 18-135mm f3.5-5.6 IS £799.95
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS £799.95

550D RECOMMENDED ACCESSORIES:
Canon LP-E8 Battery £44.95
Canon BG-E8 Battery Grip £114.95

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
Rob – Norwich



Canon EOS 60D
18.0 megapixels
5.3 fps
1080p movie mode

FREE Training DVD + £150 Experience Seminar discount voucher!

60D From £839.95

60D Body RRP £1049.99 **£839.95**
60D + 18-55mm f3.5-5.6 IS RRP £1149.99 **£904.95**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£1044.95**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£1049.90**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1624.95**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian – UK



Canon EOS 7D
18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £671 ON RRP

7D Body £1239.95

7D Body RRP £1699.99 **£1239.95**
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1449.95**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1728.95**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuggie – Scotland



Canon EOS 5D Mark II
• Live View Mode • 9 point AF with 6 extra hidden AF points
• 3" LCD Screen • ISO 6400 (exp. to 25,600)

21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

SAVE UP TO £855 ON RRP

5D Mark II Body RRP £2299.99 ONLY £1784.95

5D Mark II Body RRP £2299.99 **£1784.95**
5D Mark II + 24-105mm f4L IS USM RRP £3199.99 **£2344.95**

5D Mark II RECOMMENDED ACCESSORIES:
Canon RS-80N3 £44.99
Canon LP-E6 Battery £69.95
Canon BG-E6 Battery Grip £219.95
Canon EF 50mm f1.2 L USM Lens £1269

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance'
JMatBollington – Cheshire



Canon 1D Mark IV
16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1045 ON RRP

1D MK IV Body £3754.95

1D Mark IV Body RRP £4799.99 **£3754.95**
1Ds Mark III Body RRP £5349.99 **£5349.99**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg – South Wales

CUSTOMER REVIEW: 1Ds Mark III Body
★★★★★ 'At the top of the game'
Veritas – York

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SanDisk



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16GB	£79.99
32GB	£164.99
SanDisk Extreme:	
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8GB	£49
16GB	£79
32GB	£179

SanDisk Extreme Pro:	
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32GB	£269
64GB	£489
SanDisk ImageMate	
Multi-Card USB 2.0 Readers:	
5-in-1	£17
12-in-1	£26

Lexar



Lexar Professional:	
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8GB	£34.99
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16GB	£79
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600x UDMA C/Flash	
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A Dual-Slot USB 3.0 Reader with a speed file transfer up to 500MB/s. (Backwards compatible).	
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Macro flash: 24 AF-1 £59.95 44 AF-1 £145 50 AF-1 £180 58 AF-2 £285	SIGMA Flashguns: EF 610 DG ST £139.99 EF 610 DG Super £229.99	Nissin Flashguns: Di466 £81.99 Di622 II £119	SUNPAK Flashguns: PZ42X £99.99 PF30X £81.99	Ringflash: 16R Pro £337.99			

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LumQuest Flash Diffusers: Softbox £30.99 Softbox III £43.99 Pop Up £13.99	Traveller8 Softbox £54	INTERFIT PortAbox From £12.99 Folding Softbox From £60.95	Lastolite Ezybox £51.99 Ezybox Hotshoe From £70	TriFlash Kit From £94.99	Off Camera flash Cord From £30.99	Tilthead £17.99

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Canon

SAVE £40
on RRP

50mm f1.8 II
RRP £129.99
£89.99



Canon



EF 8-15mm
f4.0L USM
Fisheye
£1179.99

Canon



EF 70-300mm
f4.0-5.6L
IS USM
£1199.99

Canon



EF 300mm
f2.8L IS
USM II
£5589

Nikon



85mm
f1.4 G
AF-S
£1268.99

Nikon



24-120mm
f4 G ED
AF-S VR
£842.99

Nikon



28-300mm
f3.5-5.6 G ED
AF-S VR
£697.99

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£299

CANON LENSES

EF 24mm f1.4 L II USM	£1349.99
EF 24mm f2.8	£372.99
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£394.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1159.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1094.99
EF 50mm f1.2 L USM	£1269
EF 50mm f1.4 USM	£298.99
EF 50mm f1.8 II	£89.99
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MP-E 65mm f2.8 1-5x Macro	£844.99
EF 85mm f1.2 L II USM	£1744.99
EF 85mm f1.8 USM	£313.99
TS-E 90mm f2.8	£1149
EF 100mm f2.8 USM Macro	£424.99
EF 100mm f2.8 L IS USM Macro	£723.99
EF 135mm f2.0 L USM	£909.99
EF 180mm f3.5 L USM Macro	£1259.99
EF 200mm f2.8 L USM II	£639.99
EF 300mm f2.8L IS USM II	£5589
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8889.99
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£8989
EF 600mm f4.0 L IS USM II	£11239
EF 800mm f5.6 L IS USM	£9794
EF 8-15mm f4.0 L USM Fisheye	£1179.99
EF-S 10-22mm f3.5-4.5 USM	£659.99
EF-S 15-85mm f3.5-5.6 IS USM	£609.99
EF 16-35mm f2.8 L USM II	£1189
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EF-S 17-85mm f4.0-5.6 IS USM	£352.99
EF-S 18-55mm f3.5-5.6 IS II	£148.99
EF-S 18-135mm f3.5-5.6 IS	£349
EF-S 18-200mm f3.5-5.6 IS	£424.99
EF 24-70mm f2.8 L USM	£1009.99
EF 24-105mm f4.0 L IS USM	£894.99
EF 28-135mm f3.5-5.6 IS USM	£378.99
EF 28-300mm f3.5-5.6 L IS USM	£2189.99

NIKON LENSES

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NEW! EF-S 55-250mm f4.0-5.6 IS II	£329
EF 70-200mm f2.8 L IS USM	£1028.99
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EF 70-200mm f4.0 L USM	£497.99
EF 70-200mm f4.0 L IS USM	£944.99
EF 70-300mm f4.0-5.6 IS USM	£419.99
EF 70-300mm f4.0-5.6 L IS USM	£1199.99
EF 75-300mm f4.0-5.6 USM III	£199.95
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14mm f2.8 D AF ED	£1213.89
16mm f2.8 D AF Fisheye	£597.89
20mm f2.8 D AF	£463.89
24mm f1.4 G AF-S ED	£1617.99
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85mm f1.8 D AF	£304.89
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16-85mm f3.5-5.6 G ED AF-S DX VR	£454.89
17-55mm f2.8 G ED AF-S IF	£1064.89
18-105mm f3.5-5.6 G ED AF-S DX VR	£502.99
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.80
18-200mm f3.5-5.6 G ED AF-S DX VR II	£614.99
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50mm f2.8 EX DG Macro	£254
50mm f1.4 EX DG HSM From	£374.99
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85mm f1.4 EX DG HSM	£699
105mm f2.8 EX DG Macro	£399
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500mm f4.5 EX DG HSM	£3774
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70-200mm f2.8 EX DG OS HSM	£999
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150-500mm f5.0-6.3 DG OS HSM	£849
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with 5 Year Warranty

60mm f2.0 Di II LD SP AF IF Macro	£369
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10x optical zoom



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Canon



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10.0 megapixels
5x optical zoom
720p movie mode



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10.0 megapixels
3.8x optical zoom
720p movie mode



PowerShot SX30 IS RRP £449
£348

14.1 megapixels
35x optical zoom
720p movie mode

Panasonic



Lumix TZ20 Red, Blue, Silver or Black
£248.99 £218.99 Inc C/back*
Cashback* ends 31.08.11

16x optical zoom



Lumix FZ45
RRP £379.99 **£247.99**

24x optical zoom



Lumix LX5
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10.1 megapixels

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PowerShot SX220 HS Grey or Purple	£224.99
IXUS 115 HS Blue, Silver, Pink or Grey	£149
IXUS 220 HS Silver, Red or Black	£169
IXUS 300 HS Silver or Black	£269
IXUS 310 HS Gold, Silver, Pink or Brown	£244.99
IXUS 1000 HS Silver, Pink or Brown	£249.99

OLYMPUS



XZ-1 White or Black
£328

6-24mm f1.8-2.5 lens
720p movie mode

VR-310 Red, Purple, Silver or Black	£99.99
SP-610 UZ Black	£159
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Coolpix S9100 Silver, Red or Black	£224.99
Coolpix S1100pj Green or Black	£229
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100	From £44
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250	From £54.95
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4	£34
6	£39
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NEW! 22	£139
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NEW! V	£89
NEW! VII	£99
Stile Unica Messenger Bag:	
White, Brown or Black	
NEW! V	£74
NEW! VII	£84



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Hadley: Canvas/Leather:	
Khaki/Tan, Black/Tan, Black/Black.	
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Digital	£99.95
Small	£119
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Imagine More

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808 Compact Monopod	
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FREE! 234 Tilt Head	£49.95
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FREE! 234 Tilt Head	£79.95
858 Neotec Monopod with safety lock	
FREE! 234 Tilt Head	£129.95



Manfrotto
Imagine More

055XPROB	
• 178.5cm Max Height	
• 10cm Min Height	
055 Series:	
055XDB	£96
055XB	£125
055XPROB	£129
055XV	£145
055CX3	£244.95
055CXPRO3	£269
055CXV3	£269
055CXPRO4	£289.95



Manfrotto
Imagine More

190CXPRO4	
• 146cm Max Height	
• 8cm Min Height	
190 Series:	
190XDB	£89
190XB	£109
190XPROB	£119
190CX3	£209
190CXPRO3	£224
190CXPRO4	£239.95
190CXV3	£249



GITZO
GT3541LS

GT3541LS	
• 146cm Max Height	
• 10cm Min Height	
GT3541LS Systematic Carbon Fibre Tripod	
RRP £659.95	£589.95

Joby Gorillapods from only £15.99 - See our website for details!



Joby
VGRN9265

VGRN9265	
• 171cm Max Height	
• 28.6cm Min Height	
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NEW! VGRN9225 Tripod + MH5310-630 Ball Head	£219
NEW! VGRN9265 Tripod + MH5501-652 Ball Head	£299
NEW! VGRN8225 Tripod + MH5310-630 Ball Head	£349
NEW! VGRN8265 Tripod + MH5501-652 Ball Head	£449



Joby
MTL8361B

MTL8361B	
• 161cm Max Height	
• 26.2cm Min Height	
MTL Adjustable Series:	
9351B + MH5011 Head	£84.95
9361B + MH5001 Head	£109.95
8351B	£94.95
8350B	£129.99
8361B	£179
8360B	£189.95
8271B	£219
8271B	£284.95



GIOTTO
MTL8350B Tripod

MTL8350B Tripod	
• 146cm Max Height	
• 21cm Min Height	
8350B	£179
8361B	£189.95
8360B	£219
8271B	£284.95

Computing & Software



Apple
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Gemini R Series Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 2x Mains Leads, Sync Cord and Deluxe Case.

500/500R Twin Head	£899
500/500R + Travelpak	£1299
500/500R 3 Head	£1377.99



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750Pro Twin Head	£1249
750Pro + Travelpak	£1829
750Pro 3 Head	£1989
1000Pro Twin Head	£1599
1000Pro + Travelpak	£1999
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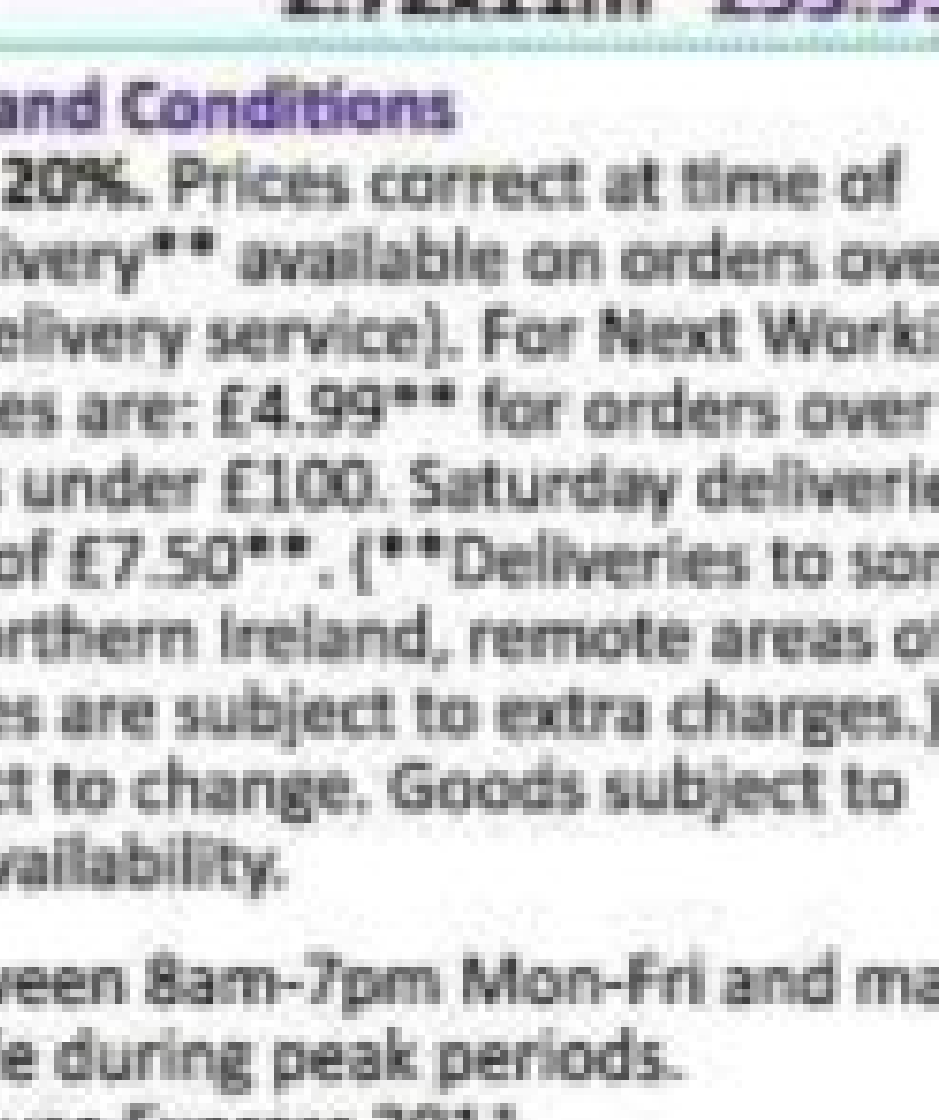
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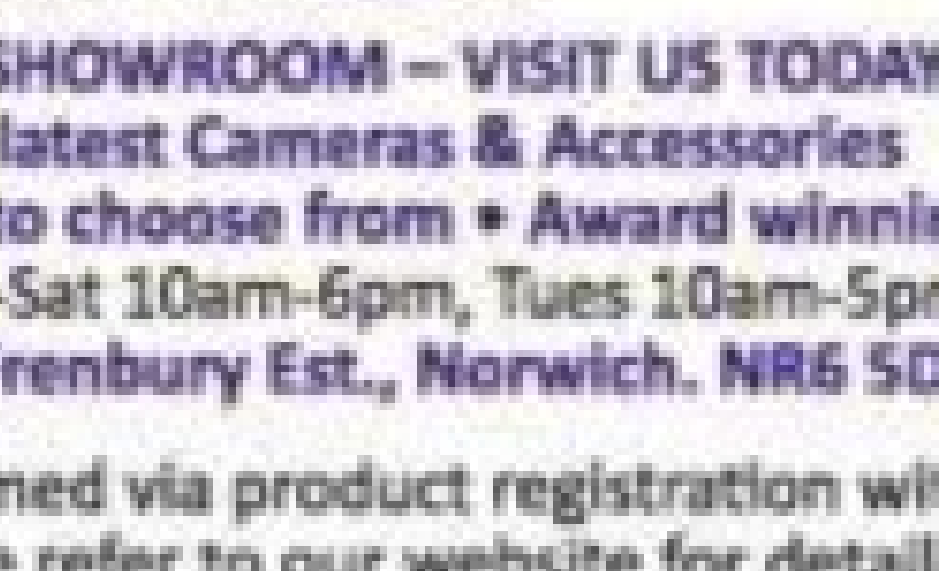


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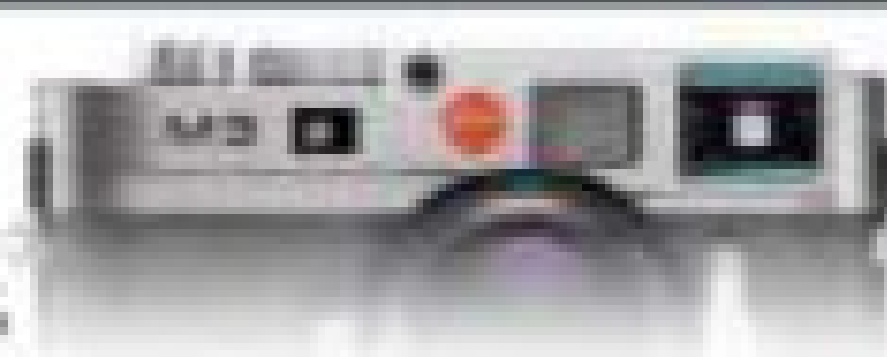
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Bronica 150mm PS	£50	Leica M6 body	£195	Nikkor 24mm f2.8 AFD	£1550	Canon Powershot G10	£269
Bronica 120 back SQAi	£50	Leica M8 body Black	£1695	Nikkor 70-200mm f2.8G VR	£1695	Canon EOS 1N RS body	£395
Bronica 120 Back E	£195	EX Demo Fuji GF670	£795	Sigma 300-800mm f5.6 NIKON	£2995	Canon EF 28-200mm	£250
RB67 ProS + 90 + 180mm	£395	WANTED LEICA M	£395	Nikkor 17-55mm f2.8G AFS	£645	Tokina 16-30mm f2.8 Canon	£450
RZ 180mm Lens	£395	Leica CL body (No Meter)	£179	Nikkor 14-24mm f2.8 AFS	£595	Just in "L Series Canon lenses"	phone
Mamiya 645 105mm f2.8	£149	Minolta CLE + 40mm f2	£595	Nikkor 10.5mm DX	£750	Canon EF 85mm f1.8	£275
Mamiya 645 210mm f4	£249	Olympus Digital 50-200mm	£295	Tokina 12 - 24mm Nikon	£825	Canon EF 35-350mm USM	£995
Pentax 300mm f4 SMC 6x7	£295	Zeiss 85mm f1.4 ZF2 Nikon	£1242	Nikkor 24-70mm f2.8G AFS	£699	Canon EF 50mm f1.4 USM	£260
Pentax 645 200mm f4 SMC A	£125	"ZEISS BINOCULARS"	£1321	Nikkor 14-24mm f2.8 AFS	£699	Sigma 50-150mm f2.8 DC EOS	£399
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Hasselblad HM-15-32 Maj	£250	VICTORY 10X 32T FL					
Mamiya 645 105 - 210mm							

PocketWizard

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1xMini 2xFlex Canon	£499
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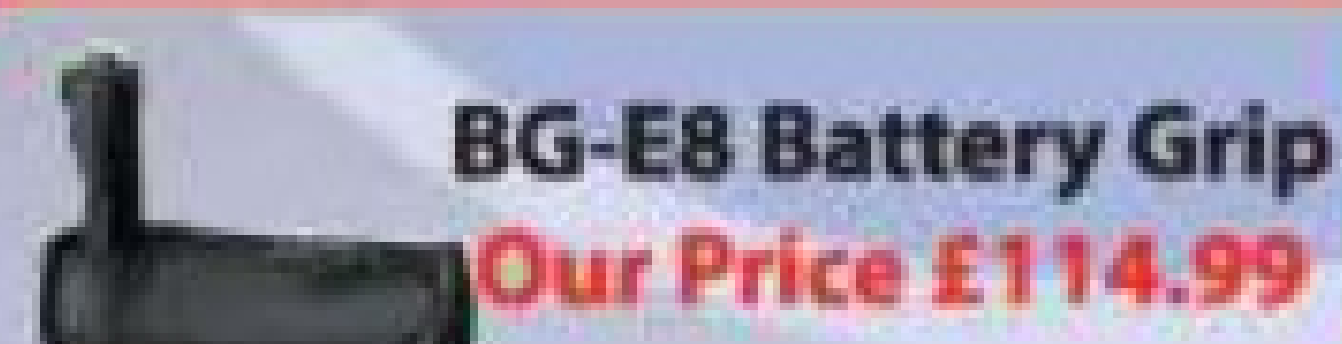
- 18-megapixel CMOS sensor
- Scene Intelligent Auto mode
- Full-HD EOS Movie
- On-screen Feature Guide
- 3.7fps continuous shooting
- Wide-area 9-point AF
- 3.0" Vari-angle LCD Screen
- Basic+ and Creative Filters
- Built-in wireless flash control



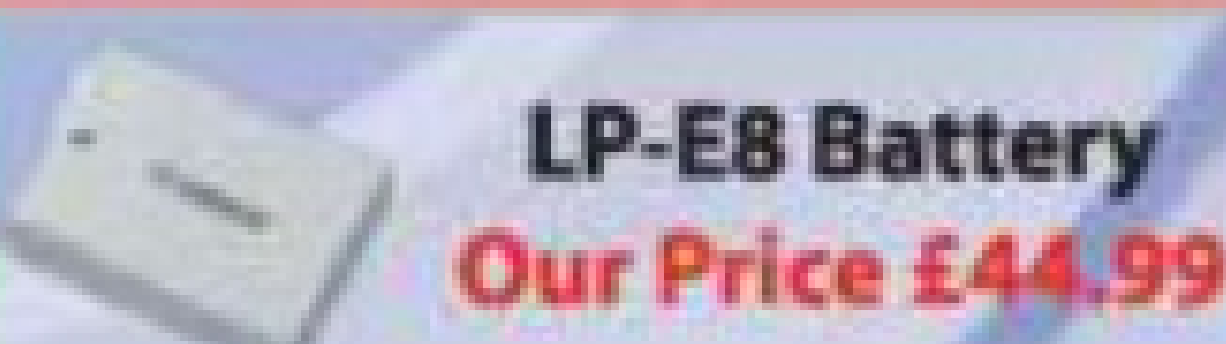
Body SRP £679.00
Lens sold separately

Body Only: £644.99

EOS 600D + 18-55mm IS £694.99 | EOS 600D 18-135mm IS £919.99



BG-E8 Battery Grip
Our Price £114.99



LP-E8 Battery
Our Price £44.99



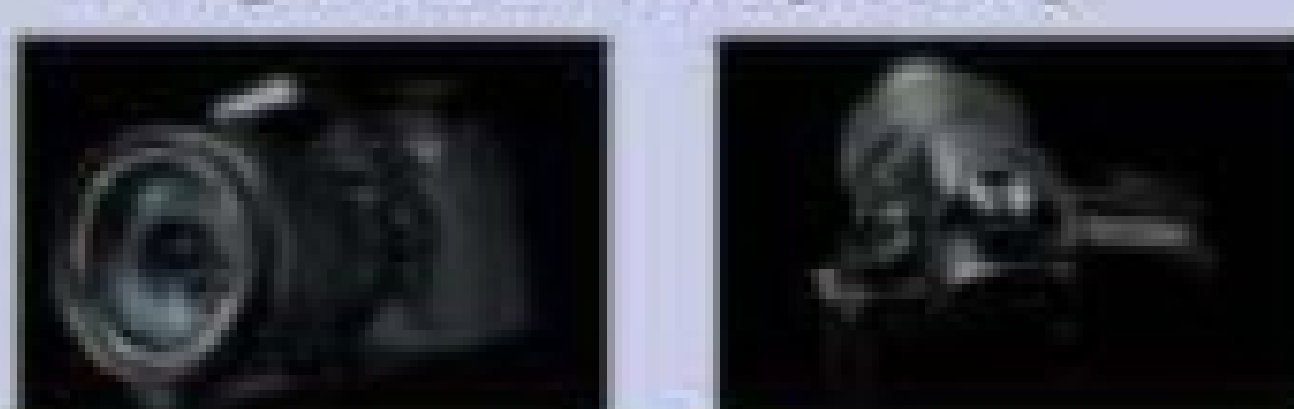
Speedlite 320EX II
Our Price £229.99

EOS 7D

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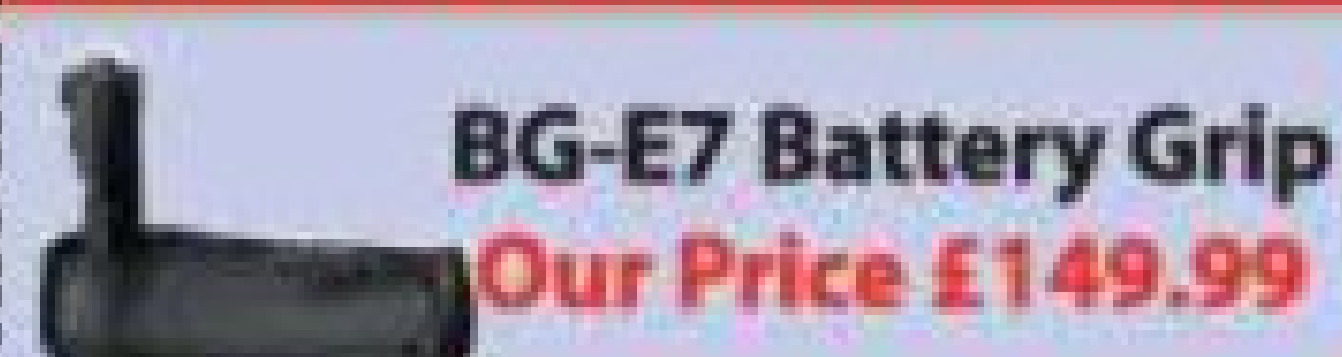


- 18 MP APS-C CMOS sensor
- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- iFCL metering system
- Dual "DIGIC 4"
- Full HD movie
- 3.0" Clear View II LCD
- Magnesium alloy body

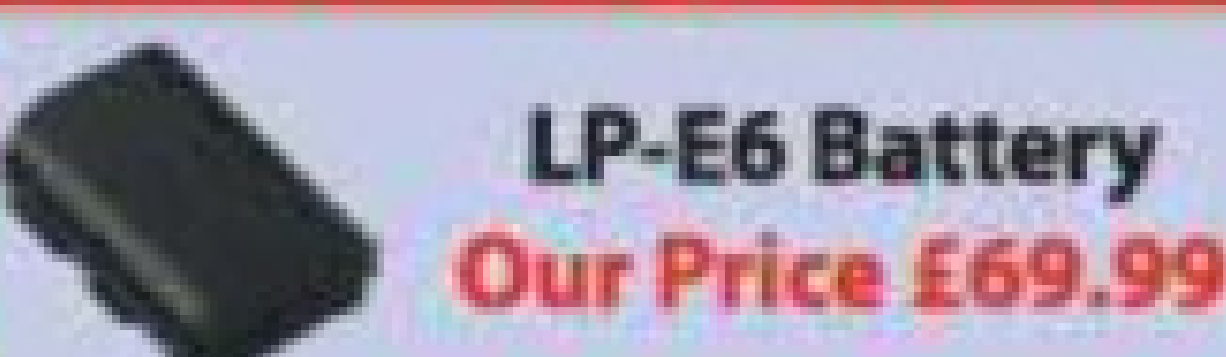


Body Only: £1,239.99

EOS 7D + 18-135mm IS £1,519.99 | EOS 7D + 15-85mm IS £1,784.99



BG-E7 Battery Grip
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LP-E6 Battery
Our Price £69.99



EH-20L Leather Case
Our Price £89.99*

EOS 5D Mark II

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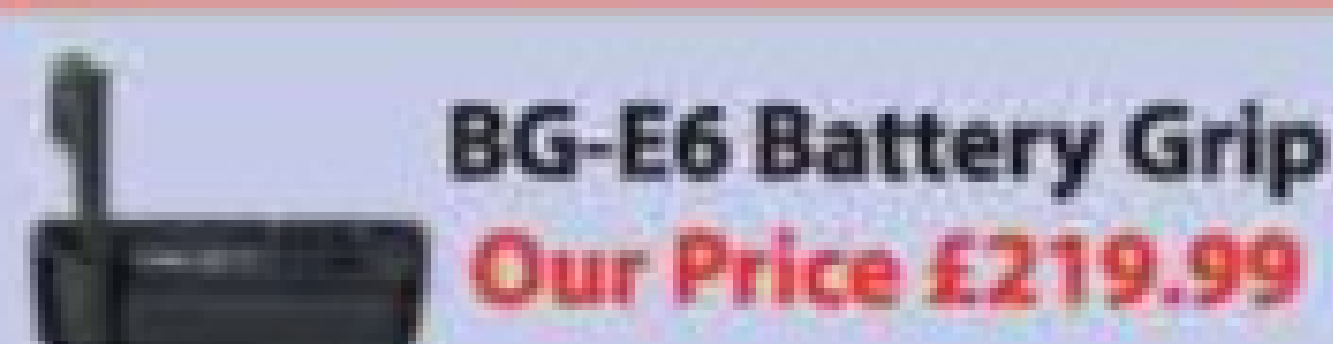


- 21.1MP full frame sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD movies
- High-res 3.0" VGA LCD with Live View
- 3.9fps shooting (to card capacity)
- 9-point AF and 6 Assist AF points
- Magnesium alloy body



Body SRP £2,299.99
Lens sold separately

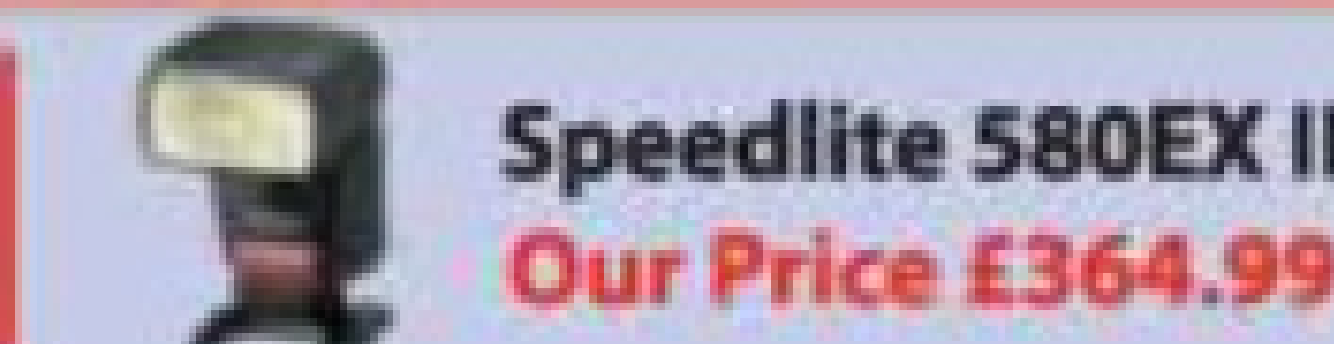
Please visit our website for the latest prices on the Canon EOS 5D Mark II



BG-E6 Battery Grip
Our Price £219.99



LP-E6 Battery
Our Price £69.99



Speedlite 580EX II
Our Price £364.99

Canon EOS 1100D



- 12 MP CMOS sensor
- On-screen Feature Guide
- Creative Auto and Basic+
- HD video capture
- Compact & lightweight

Body Price £379.99

EOS 1100D + 18-55mm IS £449.99

Canon EOS 550D

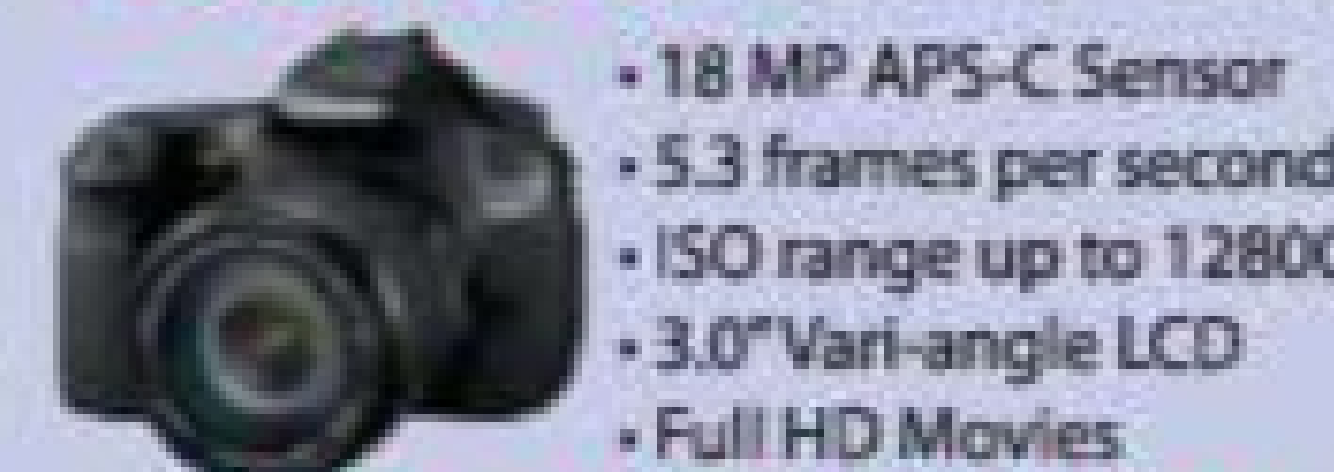


- 18 MP APS-C Sensor
- 3.7 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Full HD Movies

Body Price £534.99

EOS 550D + 18-55mm IS £599.99

Canon EOS 60D



- 18 MP APS-C Sensor
- 5.3 frames per second
- ISO range up to 12800
- 3.0" Vari-angle LCD
- Full HD Movies

Body Price £839.99

EOS 60D + 18-55mm IS £904.99

EOS 60D + 17-55mm IS £1,624.98

EOS-1D Mark IV



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- 16.1 MP APS-H CMOS sensor
- 10fps at up to 121 JPEG burst
- 45-point AF system
- Full HD (1080p) movies
- High ISO up to 102400
- 3.0" LCD with Live View mode
- Dual "DIGIC 4"
- EOS Integrated Cleaning System

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SRP £129.99
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24mm f/2.8	£372.99
28mm f/1.8 USM	£393.99
28mm f/2.8	£165.99
35mm f/1.4L USM	£1,159.99
35mm f/2.0	£219.99
50mm f/1.2 L USM	£1,269.00
50mm f/1.4 USM	£299.99
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MP-E 65mm f/2.8	£849.99
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TSE 45mm f/2.8	£1,129.99
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EF-S 18-55mm IS (Unboxed)	£115.00
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EF-S 18-135mm f/3.5-5.6 IS	£319.99
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24-105mm IS (White Box)	£819.99
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EF-S 55-250mm f/4-5.6 IS II	£329.99
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70-200mm f/2.8L USM	£1,029.99
70-200mm f/4.0L IS USM	£949.99
70-200mm f/4.0L USM	£499.99
70-300mm f/4.0-5.6 IS USM	£379.99
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75-300mm f/4.0-5.6 Mk III	£189.99
75-300mm f/4.0-5.6 USM III	£239.99
100-400mm f/4.5-5.6L USM IS	£1,249.99
200-400mm f/4.0L USM IS	In development
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BG-E6 (5D Mk II) £219.99	Speedlite 320EX £229.99	EH-21L Semi-Hard Case (60D) £84.99
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BG-E9 (60D) £159.99	MacroLite MR14EX £469.99	DCC-65 Leather Case (G11) See Web
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WFT-E2 (EOS 1D II) (I) £699.99	Remotes	DCC 490 Soft Case (A800) £14.00
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WFT-E4 Mark II (EOS 5D Mk II) £599.99	TC-80N3 (50D, 5D, 1D III 1Ds III) £119.99	DCC 700 Soft Case (A650 IS) £23.00
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- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
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- HDR Imaging
- SD XC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

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AF-D 24mm f/2.8D	£344.99	AF-D 135mm f/2.0D	£989.99	AF-S 18-200mm f/3.5-5.6G VR II	£589.99
AF-S 24mm f/1.4G ED Nikkor	£1,617.99	AF-D 180mm f2.8 IF ED	£628.99	AF-S 24-70mm f2.8G ED	£1,259.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-D 200mm f/4D IF ED	£1,139.99	AF-D 24-85mm f/2.8-4	£529.99
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AF-S 35mm f/1.4G	£1,409.99	AF-S 300mm f/2.8G ED VR II	£979.99	AF-S 28-300mm f/3.5-5.6G VR	£699.99
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- 16.2 megapixel DX-format CMOS image sensor
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- 100% viewfinder coverage
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- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



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Body Price £379.99

D3100 + 18-55mm VR £439.99
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Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £529.99

D90 + 18-105mm VR £719.99

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Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

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D300s + 16-85mm VR £1,553.98
D300s + 18-200mm VR II £1,679.98

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

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D700 + 105mm VR Micro £2,479.98
D700 + 14-24mm ED £3,179.98

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FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor. Redraw Your Boundaries

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CS-P03 case for P80	£9.99
CS-P05 case for P90 / P100	£24.99
CS-P06 case for P7000	£19.99
CS-P07 case for P300	£39.99
CF-DC2 semi soft case for D5100	£41.99
CF-D200 semi soft case for D300	£59.99

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MB-D80 (D80 / D90)	£159.99
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EN-EL10 (S500/S200/S510)	£35.99
EN-EL14 (D3100)	£40.99
EN-EL15 (D7000)	£59.99
EN-EL4a (D2Xs/D3X)	£102.50

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MH-23 Charger (EN-EL9)	£47.99

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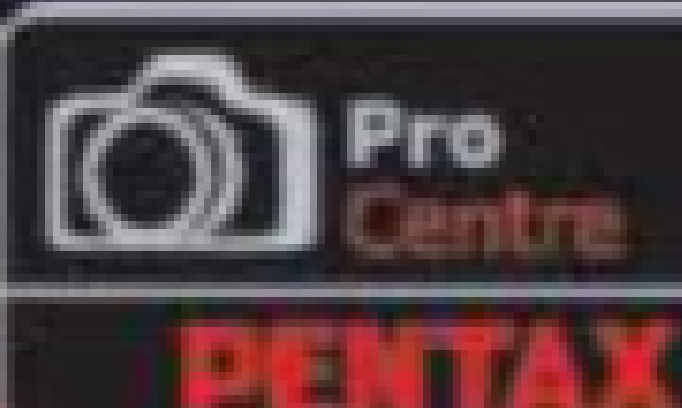
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PENTAX



K-r

The new Colour SLR

- ▶ 12 Megapixel stabilised CMOS sensor
- ▶ High Sensitivity up to ISO 25,600
- ▶ Continuous shooting 6 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen

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K-r Black Twin Kit £479.00

K-7

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- ▶ High resolution 3" LCD Screen

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K-5

Highly Sensitive

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Panasonic

Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

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Panasonic DMC-G3



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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TZ10 + Panasonic 8GB SD Card
Only £224.98*

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Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



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Panasonic G2 Body Only



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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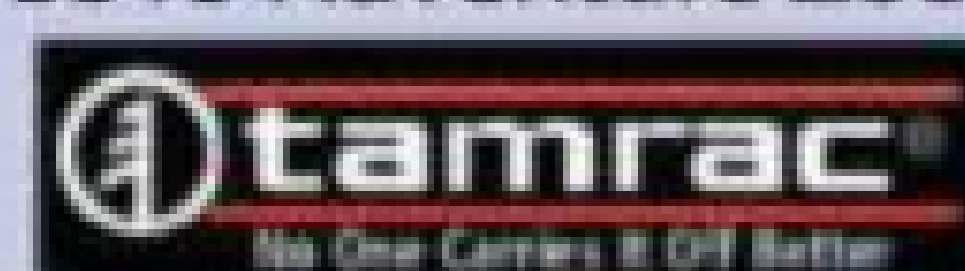
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Stile Agile V - Sling Bag

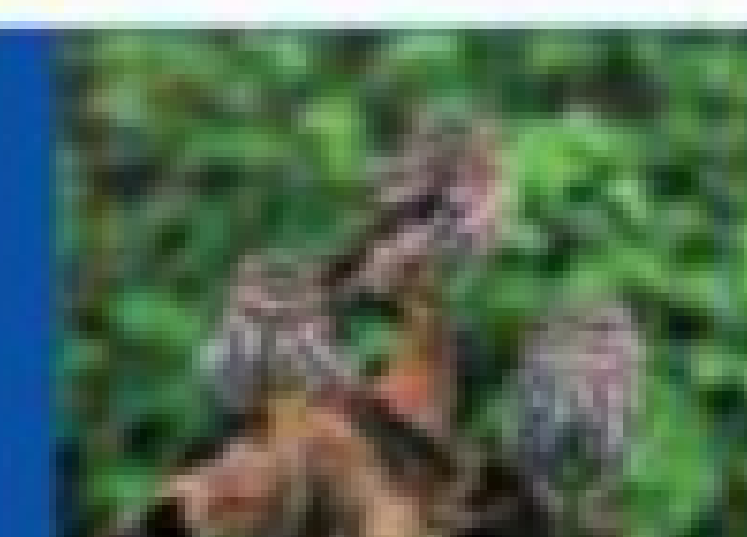
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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0331-336 Set of 7	£102.99 set of 7	£29.99, 3 sets for £87.99	Photo 950, 960
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T0341-347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
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T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-549 Set of 8	£102.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
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T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
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T0961/2/3, each	£9.99 11.4ml	Check Website.	
T0964/5/6, each	£9.99 11.4ml	Check Website.	
T0967/8/9, each	£9.99 11.4ml	Check Website.	
T1281-4, each NEW	£7.99 5.9ml	£6.99 3.5ml or £26.99 set of 4	S22, SX125, SX420W/425W, BX305F
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CLI8 Black 15ml	£4.99
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CLI521 B/C/M/Y/GY 9ml	£4.99
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BCI15 Colour (2 pack)	£5.99
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BCI24 Colour 16ml	£2.99
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PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
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CL40 Colour 16ml	£16.99
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No.338 Black 11ml	£17.99
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No.351 Colour 3.5ml	£13.99
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No.364 PB/C/M/Y 3ml each	£7.99
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No.901 Colour 9ml	£16.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals	
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No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
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4GB 30MB/s	£34.35	£21.79
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16GB 30MB/s	£103.58	£67.79
32GB 30MB/s	£192.57	£132.79

Capacity	Price	Price
2GB Sandisk	£8.84	£5.89
4GB Sandisk	£14.44	£7.29
8GB Sandisk	£20.08	£13.99
16GB Sandisk	£37.35	£24.99

Capacity	Price	Price
1GB Olympus	£10.99	£11.99
2GB Olympus	£24.99	£14.99

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2GB Olympus	£24.99	£14.99

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1GB Olympus	£10.99	£11.99
2GB Olympus	£24.99	£14.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minox	£9.99
NP400 for Minox	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/50D MkII:	£119.99
+1x LP-E8: £144.99 +2x LP-E8: £169.99	
For Canon 30/40/50D:	£99.99
+1x BP-511: £111.99 +2x BP-511: £123.99	
For Canon 450/500/1000D:	£69.99
+1x LP-E8: £78.99 +2x LP-E8: £87.99	
For Canon 550D:	£99.99
+1x LP-E8: £114.99 +2x LP-E8: £129.99	
For Nikon D80/D90:	£94.99
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99	
For Nikon D300/D700:	£129.99
+1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99	
For Sony A200/A350:	£69.99
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99	

Li-Ion Charger

A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£24.99**

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2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder. **£39.99**



P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. **£9.99**



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.8	£9.99
ET-65B Canon 70-300/4-5.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
------------------------------------------------------------------------------------------------	-------------------

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level. **£29.99**



CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99
Sensor Cleaning - WET	
Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

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We welcome your unwanted camera equipment for trade-up or straight sale, including digital, 35mm or medium format – even large format.

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(*subject to equipment value)

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PRO RUNNER 350AW	£110.00
PRO RUNNER 400AW	£129.00
ROVER AW II	£110.00
COMPUOVER AW	£149.00
VERSAPACK 200AW	£59.00
VERTEX 100AW	£99.00
VERTEX 200AW	£120.00
VERTEX 300AW	£160.00
STEALTH REPORTER D100AW	£65.00
STEALTH REPORTER D200AW	£84.00
STEALTH REPORTER D300AW	£89.00
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UP-RISE MESSENGER 33	£65.00
UP-RISE MESSENGER 38	£75.00
UP-RISE SLING BAG 34	£50.00
UP-RISE BACKPACK 45	£70.00
UP-RISE BACKPACK 46	£85.00
UP-RISE BACKPACK 48	£95.00
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SMALL PHOTO/LAPTOP	£88.00
LARGE PHOTO/LAPTOP	£93.00
MEDIUM CAMERA BAG	£120.00
PHOTO/LAPTOP DAYPACK	£130.00
SHOOTOUT: MINI B/PACK	£110.00
SHOOTOUT: ULTRALIGHT B/PACK	£130.00
SHOOTOUT: SMALL B/PACK	£140.00
SHOOTOUT: MEDIUM B/PACK	£170.00
BILLINGHAM	
255 (05 SERIES)	£215.00
355 (05 SERIES)	£230.00
455 (05 SERIES)	£259.00
107 (07 SERIES)	£229.00
207 (07 SERIES)	£249.00
307 (07 SERIES)	£269.00
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f/STOP F1.4	£157.00
HADLEY SMALL	£119.00
HADLEY LARGE	£139.00
HADLEY PRO	£153.00
HADLEY PACKINGTON	£215.00
TAMRAC	
EXPEDITION 4X	£59.00
EXPEDITION 6X	£109.00
EXPEDITION 7X	£129.00
EXPEDITION 8X	£149.00
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AERO 80	£68.00
AERO SPEEDPACK 75	FROM £49.00
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ULTRA PRO 7	£51.00
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F-803 CAMERA SATCHEL	£159.00
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MEGA
PIXELS

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MEGA
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FIVE YEAR WARRANTY*

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12.3
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S03CW chr + 80 F2.8 CF	£1799
+ A12	£1799
500CM + 80 CF + A12	£799
PM90 prism	£199
WLF early	£49
A12 late black	£149
Polaroid Back 100	£39
50 F4 CF FLE	£599
50 F4 CF	£599
50 F4 black T*	£299
50 F4 black T*	£299
80 F2.8 CB	£449
100 F3.5 CF opt blem	£449
135 F5.6 CF + mac bell	£799
150 F4 CF M	£899
150 F4 CF	£649
150 F4 CF	£399
150 F4 black T*	£199
150 F4 chrome	£169
160 F4.8 CB M- box	£599
Teleplus 2x conv	£69

LEICA M/COMPACT

M6 blk TTL 0.85 box	£999
M6 blk TTL 0.72	£899
M6 blk box	£799
CL body	£299
90 F2 blk	£649
SF-20 blk box	£99
CF Flash	£69
Minilux Zoom	£169

LEICA SLR

R4 body blk	£199
R4 body chr	£199

LIGHTMETERS

Minolta S spot attach	£79
Minolta Flashmeter V	£179
Minolta Autometer VF	£149
Sekonic L308S	£139
Sekonic Flashmate	£89

MAMIYA 645

645 Pro TL + 80 + RFH	£499
+ plain prism	£499
645 Pro TL inc 80 F2.8 N	£549
FE401 Prism + Pro Winder	£549
645 Pro SV Kit inc 80 F2.8 N	£429
+ SV Prism + 120 RFH	£449
+ Winder Box	£449
645 Pro + 80 F2.8 N	£479
+ 120 RFH + FE401	£479
645 Pro TL Body	£269
645 Pro Body	£199
45 F2.8 N M- Box	£279
50 F4 Shift M- Box	£399
50 F4 Shift	£349
55 F2.8 N	£199
70 2.8 C leaf	£99
80 F2.8 N	£99
80 F4 mac + tube	£299
105-210 F4.5 ULD C	£299
110 F2.8 N	£129
150 F3.5 N	£129
150 F4 C	£99
210 F4 N M	£169
210 F4 C	£129
300 F5.6 N ULD C-M	£299
Ext Tube 1	£49
Ext tube 35	£49
Ext tube 2	£49
Teleplus/Viv 2x conv	£69
FE401 AE Prism M	£199
AE Prism Box (Super)	£99
AE prism 1000S	£99
PD prism 1000S	£99
Plain prism (645 Super)	£69
Plain Prism (645J)	£39
WLF 1000S etc	£49
Polaroid Back HP401	£39
120 Insert	£29
HA401 120 RFH Box	£59
120 Back	£39
Cable Rel Ad RC402	£20
645 Super Conn N	£20
Angle Finder	£79
Winder	£79

MAMIYA TLR 6x6

C330S body + WLF M	£299
C330 S Body + WLF	£199
C330 F Body + WLF	£169
65 F3.5 latest	£229

135 F4.5 late	£149
180 F4.5 Super	£149
Poroflex	£49
Hood	£20
Parmender	£79
MAMIYA 7 RF 6x7	
7II black	£899
43 + VF box M	£99

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Bronica ETRS/SI

ETRS Complete	E+ / E++ £249 - £299
ETRS Body Only	E+ £119
ETRS Complete + Prism	E++ £229
ETRS Complete + SpeedGrip E	E+ £199
ETRS Complete	E+ £199
40mm F4 E	E+ / E++ £149 - £179
45-90mm F4-5.6 PE	E++ £449
50mm F2.8 E	As Seen / E+ £59 - £109
100mm F4 PE Macro	E++ £249
105mm F3.5 E	E++ £89
105mm F4.5 PE Macro	E++ £249
135mm F4 PE	E++ £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £99
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
250mm F5.6 PE	E++ £199
2x Converter E	E++ £79 - £89
120 E Mag	E+ £25 - £35
220 E Insert	Unused £19
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag E1	Unused £59
AEI Meter Prism	E+ / E++ £79 - £129
Rotary Finder E	As Seen / E++ £59 - £99
Prism Finder E	As Seen / Unused £29 - £89
Speed Grip E	E+ £25
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ £79
SCA386 Flash Adapter	E+ / E++ £29 - £59

Bronica GS1

S1 Complete + AE Prism	E+ £449
GS1 Body Only	E+ / E++ £129 - £199
50mm F4.5 PG	E++ £249
65mm F4 PG	E++ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £139
250mm F4.5 PG	Unused £299
1.4x Teleconverter G	E++ £125
GS 120 Magazine	E+ £45
Polaroid Mag G	E+ / Unused £30 - £69
AE Prism Finder G	E+ / E++ £125 - £149
AE Rotary Prism G	E++ £225
Speed Grip G	E+ £39
G18 Extension Tube	E++ £65
G36 Extension Tube	E+ £59
Pro Shade G	E++ £39

Bronica RF645

RF645 + 65mm F4	E++ £549
45mm F4 RF + Finder	E++ £319
65mm F4 RF	E++ £149
RF20 Speedlite	E++ £149

Bronica SQA/AI/B

SQAI Complete	E++ £399
SQB Complete	E++ £349
50mm F3.5 PS	E+ / E++ £89 - £149
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ / E++ £199 - £249
135mm F4 PS Macro	Unused £329
150mm F3.5 S	As Seen / E++ £39 - £99
150mm F4 PS	As Seen / Mint £69 - £179
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £129
250mm F5.6 PS	E++ £249
2x Teleconverter S	E++ £99
SQA 135N Mag	E++ £59
SQA 220 Mag	Exc / E++ £25 - £59
SQA 220J Mag	E+ / Unused £49 - £75
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ / E++ £89 - £95
Prism Finder S	E+ / Unused £49 - £89
Motordrive S01	E+ £119
Autobellows S	E++ / Unused £219 - £249
Extension Tube S18	E++ £59
Proshade S	E+ / Unused £25 - £59

Canon EOS

EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen £99
EOS 30 Body + BP300 Grip	E++ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + V610 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD + V610 Grip	E++ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E++ £49
EOS 50E + BP50 Grip	E+ £59 - £69

EOS 50E Body Only	E+ / E++ £39 - £59
EOS 600 + 28-70mm EF	As Seen £39
EOS IX7 Body Only	E+ / E++ £29 - £49
14mm F2.8 L USM	E++ £1,000
15-85mm F3.5-5.6 IS USM	Mint- £499
17mm F4.0 L TSE	Mint- £1,549
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	E++ / Mint- £99
24mm F2.8 EF	E++ £239 - £289
24-85mm F3.5-4.5 USM	E+ £129
28-105mm F3.5-4.5 USM	E+ £95
28-105mm F3.5-4.5 USM II	E+ £129
28-105mm F4-5.6 USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,599
35-70mm F3.5-4.5 A	E++ £29
55-250mm F4-5.6 IS USM	Mint- £159
70-200mm F2.8 L USM	E+ / E++ £749 - £849
70-300mm F4-5.6 DO IS USM	E+ £629
85mm F1.8 USM	E++ £129
180mm F3.5 L Macro USM	E++ / Mint- £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £4,199
300mm F2.8 L USM	E+ £1,950
Centa 500mm F8 Reflex	E++ £59
Leica 50mm F2 R 3cam	E+ £229
Sanyang 500mm F6.3 Reflex	E++ £129
Sigma 17-35mm F2.8 EX DG	E++ £159
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 24mm F2.8 II	E+ £59
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E++ £29
Sigma 70-210mm F4-5.6 UC AF	E++ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £119
Sigma 75-300mm F4-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ £179 - £219
Sigma 150-500mm F5-6.3 Apo DG OS	E++ £679
Sigma 170-500mm F5-6.3 Apo	E++ £349
Sigma 300mm F4 Apo	E++ / Mint- £249 - £259
Sigma 400mm F5.6 AF	As Seen £39
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £349
Tamron 70-300mm F4-5.6 Di	E++ £39
Tamron 90mm F2.8 SP Di Macro	Mint- £249
Tamron 200-400mm F5.6 AF LD	E++ £249
Tamron 200-500mm F5-6.3 Di LD AF	E++ £549
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £499
Zeiss 25mm F2.8 Distagon ZS	E++ £549
EF12 Extension Tube	E++ / Mint- £49

Contax G Series

G2 Body Only	E++ £419
G1 Body only	E+ £179
16mm F8 G + Finder	E+ £999
28mm F2.8 G - Black	E++ £239
35-70mm F3.5-5.6 G Vario	E++ £369
90mm F2.8 G	E+ / E++ £99 - £129
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series

N1 + 24-85mm	E++ / Unused £499 - £750
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £299 - £499
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £249
S2 Body Only	E++ / Mint- £450 - £499
ST Body Only	E++ £299
RTS2 Body Only	E++ £199
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
137MA Body Only	E+ £79
137MD + Grip Body Only	E+ £69
Preview Body Only	E+ / E++ £99 - £249
Yashica Dental Eye Set	Unused £179
15mm F3.5 AE	E+ £895
18mm F4 MM	E+ £449
21mm F2.8 MM	Mint- £1,349
25mm F2.8 MM	E++ £349 - £399
28mm F2.8 MM	E+ / E++ £199 - £229
Schneider 28mm F2.8 PC	E++ £599
28-70mm F3.5-4.5 MM	E+ / Mint- £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 MM	Mint- £225
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ £225
50mm F1.4 AF	E++ £499
60mm F2.8 AE Macro	E+ / E++ £399 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint- £279 - £339
100mm F2.8 AE Macro	E++ £549
100mm F3.5 AE	Mint- £249
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E++ £179 - £229
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2.8 MM	Mint- £3,249
200mm F3.5 AE	As Seen / E++ £99 - £169
300mm F4 MM	E+ / E++ £299 - £349
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E++ / Mint- £79 - £99
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179 - £199
TLA480 Flash	E++ £199

Digital SLR Cameras

Canon EOS SD MkII Body Only	E++ £1,549
Canon EOS SD Body Only	E+ £729
Canon EOS D1 MkII Body Only	E++ / Mint- £1,499
Canon EOS D1 MkIII Body Only	As Seen / E+ £599 - £699
Canon EOS 1D MkIII Body Only	E+ £649
Canon EOS 1000D Body Only	Mint- £219
Canon EOS 300D Body Only	E+ / E++ £219 - £249

Canon EOS 200D Body Only	E+ / E++ £199 - £219
Canon EOS 100D + BG-ED3 Grip	E++ £159
Contax N Digital + 24-85mm	E++ £1,499
Fuji S5 Pro Body Only	E++ £75
Fuji S2 Pro Body Only	E+ £159
Kodak DCS 520 Body Only	As Seen £349
Leica Digital Modular R	E++ £2,450

Nikon D3X Body Only	Mint- £4,199
Nikon D2X Body Only	E+ £649
Nikon D1X Body Only	Exc / E+ £299 - £349
Nikon D5000 Body Only	Mint- £299
Nikon D3000 Body Only	Mint- £219
Nikon D300 Body Only	E++ £729
Nikon D100 Body Only	E++ £149
Nikon D80 Body Only	E+ / Mint- £249 - £339
Nikon D70 Body Only	E+ / E++ £149 - £179
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ £179
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £239
Olympus EP-1 Silver Body Only	E+ £179
Olympus E-PL1 Blue Body Only	Mint- £169
Panasonic GH1 Body Only	Mint- £349
Panasonic GF-1 Body Only	E++ / Unused £219 - £269
Panasonic G2 Body Only	Mint- £269
Panasonic G1 Body Only	E++ / Mint- £179 - £199
Pentax K7 Body Only	E++ £549
Pentax K1000 + 18-55mm	E++ £229

Fuji Medium Format	
GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,299
105mm F8 (GX617)	E++ £999
GX680 Mk1 Complete	E+ £599 - £649
GX680 MkII Complete	E+ / E++ £599 - £949
65mm F5.6 GX (680)	E+ / E++ £299 - £349
80mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E++ / Mint- £299
135mm F5.6 GXM (680)	E+ / Mint- £249 - £550
150mm F4.5 GXM (680)	Mint- £399
180mm F5.6 GXM (680)	E++ / Mint- £399 - £449
190mm F8 Soft Focus (680)	E++ £499
210mm F5.6 GX (680)	E+ / Mint- £249 - £499
Instant Film Holder Mk1 (680)	E+ / E++ £69 - £99
Instant Film Holder MkII (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	Exc / Mint- £99 - £199
MkII Mag + 220 Insert (680)	E++ £99 - £125
MkII Mag + 120 Insert (680)	E+ £109
MkII Mag + 220 Insert (680)	E+ £109
GSW690 MkII	E+ / E++ £599 - £699
GW690 MkIII	E++ £699
GS645S	E++ £279

Fuji Medium Format

GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,299
105mm F8 (GX617)	E++ £999
GX680 Mk1 Complete	E+ £599 - £649
GX680 MkII Complete	E+ / E++ £599 - £949
65mm F5.6 GX (680)	E+ / E++ £299 - £349
80mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E++ / Mint- £299
135mm F5.6 GXM (680)	E+ / Mint- £249 - £550
150mm F4.5 GXM (680)	Mint- £399
180mm F5.6 GXM (680)	E++ / Mint- £399 - £449
190mm F8 Soft Focus (680)	E++ £499
210mm F5.6 GX (680)	E+ / Mint- £249 - £499
Instant Film Holder Mk1 (680)	E+ / E++ £69 - £99
Instant Film Holder MkII (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	Exc / Mint- £99 - £199
MkII Mag + 220 Insert (680)	E++ £99 - £125
MkII Mag + 120 Insert (680)	E+ £109
MkII Mag + 220 Insert (680)	E+ £109
GSW690 MkII	E+ / E++ £599 - £699
GW690 MkIII	E++ £699
GS645S	E++ £279

Hasselblad H Series

H1 Body + AE Prism + Magazine	E++ £1,399
35-90mm F4-5.6 HC	E++ £3,750
120mm F4 HC Macro	E++ £1,899
150mm F3.2 HC	E++ £1,349 - £1,399
210mm F4 HC	E++ £1,499
300mm HC F4.5 F	E++ £1,999
1.7x H Converter	Mint- £699
Global Image Locator	E+ £249
HM 16/3C Magazine	E+ / Mint- £149 - £369
HM1100 Polaroid Mag	E++ / Mint- £99 - £149

Hasselblad V Series

501CM Complete	Mint- £1,399
500C Complete	E+ £649
500ELX Black Body Only	E++ £449 - £450
903SWC Complete	E+ £2,699
Arc Outfit	E++ £2,250
Flex Outfit	Mint- £1,499
30mm F3.5 CF Fisheye	E++ £2,999
40mm F4 C+ BLACK	E+ £599
50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £149
50mm F4 CF	E+ £450
50mm F4 CF FLE	Mint- £799
50mm F4 CF	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £749
120mm F4 CF Macro	E++ £839 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F4 C Black	E++ £299
150mm F4 CF	As Seen / Mint- £249 - £499
150mm F4 CFI	Exc Demo / Mint- £799 - £1,499
250mm F4 FE	E+ / E++ £549 - £599
250mm F5.6 C Black	E+ £225
250mm F5.6 C Chrome	Exc / E+ £119 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
2x Converter	E++ / Mint- £279 - £299
Cambro 2x Converter	E++ £49
Teleplus 2x MC6 Converter	Mint- / Unused £49 - £75
Vivitar 2x Converter	E+ / E++ £45
70 Chrome Mag	E+ £39
A12 Black Mag	As Seen / E+ £49 - £99
A12 Chrome Mag	Exc / E+ £79 - £99
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £49 - £129
A24 Chrome Mag	Exc / Mint- £49 - £129
A24 TCC Black Mag	E+ £139

E12 Chrome Mag	E++ £279
E24 Black Mag	E+ / Mint- £199 - £229
Phase One H10 Back	E+ £499
Polabasic Mag	E++ £75
Polaroid 100 Mag	E+ £39
AcuteMatte Standard Screen	E++ £79
Magnifying Hood	E++ £85
PM Prism	E+ / E++ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint- £249 - £299
PME3 Meter Prism	E++ £299

Hasselblad Xpan - Please Phone

Leica M Series	
M9 Steel Grey Body Only	Mint- £4,099
M8 Black Body Only	E+ £1,649
M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	Unused £3,999
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
M6 Cutaway Body Only	Unused £999
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
MP 0.72x Chrome Body Only	Mint £2,499
M7 0.72x Black Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M6 0.72x 'Panda' Body Only	E++ £799
M6 0.72x Black Body Only	E+ £749
M6 0.72x Chrome Body Only	E++ / Mint- £799 - £849
M4-P Black Body Only	Mint- £799
M4 Chrome Body Only	E+ £699
M2 Chrome Body Only	E+ / E++ £549 - £699
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Konica Hexar RF + 50mm F2	Exc £699
21mm F2.8 Asph M Black	E++ £1,999
28mm F2.8 Asph M Black 6 BIT	Mint £1,149
28mm F2.8 M Black	E++ / Mint- £899 - £999
50mm F1.5 Summarit	As Seen £299
50mm F2.8 Elmar	E++ £299
90mm F2 Black	E+ / E++ £499 - £649
90mm F2.8 Chrome	Exc £299
90mm F4 Collapsible	Exc £199
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar C	E++ £299
90mm F4 Elmar E39	E+ / E++ £249 - £349
90mm F4 Lightweight Elmar	Mint- £450
135mm F2.8 M Black	As Seen £225 - £259
135mm F4 Black	E+ £399
135mm F4.5 Chrome	As Seen / E+ £95 - £125
Minolta 28mm F2.8 M	E++ £399
Minolta 90mm F4 M	E++ £299
21mm Black Finder	E++ £299
28mm Black Finder	E++ £199
28mm Black Metal finder	Mint- £279
A45 Swing Polariser	E++ £85
Handgrip M	E++ £79
Motor M	E++ £249
Visoflex II	E++ £75



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Sigma 20mm F1.8 EX DG	E++ £299 - £349
Sigma 24-60mm F2.8 EX DG	E++ £199
Sigma 24-70mm F2.8 EX DG	E++ £219
Sigma 24-70mm F3.5-5.6 D Asph	E++ £39
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX	E++ £159
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 55-200mm F4-5.6 DC	Unused £89
Sigma 70-200mm F2.8 Apo Dgill HSM	Exc £299
Sigma 70-210mm F3.5-4.5 Apo	E++ £49
Sigma 70-210mm F4-5.6 UC AF	Mint £69
Sigma 70-300mm F4-5.6 Apo	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro	E++ £79
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ £449 - £499
Tamron 28-75mm F2.8 XR DI	E++ £249
Tamron 28-200mm F3.8-5.6 AF	E++ £59
Tamron 28-300mm F3.5-6.3 XR DI	E++ £199
Tokina 12-24mm F4 ATX PRO SD	Mint £369
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399
Vivitar 28-70mm F2.8 Series 1	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
TC-20E Converter	E++ £99
TC16A Teleconverter	Unused £99
SD-8A Battery Pack	E++ £39
SK-6 Bracket	E++ £79
R1-C1 Speedlight Commander Set	Mint £449
SB21B Ringflash	E++ £149 - £179
SB23 Speedlight	E++ £35
SB24 Speedlight	E++ £49
SB25 Speedlight	E++ £69 - £75
SB28DX Speedlight	E++ £89
SB29 Speedlight	E++ £179
SB29S Macro Speedlight	Mint £199
SB50DX Speedlight	E++ £199
SB600 Speedlight	E++ £159
SB80DX Speedlight	E++ £129

Nikon Manual



F3AF Body Only	E++ £299
F3HP + MD4 Motor Drive	E++ £199 - £499
F3HP + MF14 Databack	E++ £249
F3HP Body Only	Exc / E++ £149 - £239
F3 + MD4 Motor Drive	E++ £149 - £199
F3 Body Only	E++ £99 - £399
F2A Black Body Only	Exc / E++ £199 - £249
F2A Chrome Body Only	Exc / Mint £129 - £750
F2S Black Body Only	E++ £149 - £199
F2 Photomic Black Body Only	E++ / Mint £199 - £399
F2 Photomic Chrome Body Only	E++ £149 - £165
F2 Chrome Body Only	E++ £159
F Photomic FTN + 50mm F1.4 Non Al	As Seen £179
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	E++ £125 - £159
FM2N Chrome Body Only	E++ / E++ £129 - £199
FM Black Body Only	E++ £99
FM Chrome Body Only	E++ / E++ £95
FE Black Body Only	E++ £79 - £89
FE Chrome Body Only	E++ £89 - £99
FG Chrome Body Only	E++ £59 - £85
FG20 Chrome Body Only	E++ £59
FT2 Black Body Only	E++ £59
FTN Black Body Only	As Seen £39
FT + 50mm F2 Non Al	E++ £79
EL Black Body Only	E++ £49 - £59
7.5mm F5.6 Fisheye	E++ £499
24mm F2.8 A	Exc £69
24mm F2.8 AIS	E++ / Unused £199 - £450
28mm F2.8 Series E	E++ / Unused £65 - £150
28mm F3.5 A	E++ £69 - £89
28mm F4 PC Shift	Mint £369
35mm F2 AIS	Mint £450
35mm F2.0 A	As Seen £79
35mm F2.8 PC Shift	E++ / Mint £249 - £349
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E++ £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E++ £129
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non Al	Exc £59
45mm F2.8 P	Unused £399
50mm F1.4 AIS	E++ £169
50mm F1.4 Non Al	E++ £89
50mm F1.8 A	E++ £79
50mm F2 Non Al	E++ £49
55mm F2.8 AIS Micro	E++ £145 - £149
55mm F3.5 A Micro	As Seen £59
55mm F3.5 Non Al Micro	Exc £59
70-210mm F4 Series E	As Seen / Unused £39 - £195
85mm F1.8 Non Al	E++ £299
100-300mm F5.6 AIS	E++ £179
105mm F2.5 AIS	E++ £149 - £169
135mm F2.8 Non Al	E++ £45
135mm F3.5 Non Al	Exc / E++ £49 - £65
135mm F3.5 Non Al	E++ £69
180mm F2.8 A	E++ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 IFED AIS	E++ £1,999
200mm F4 Non Al	E++ £79
200mm F5.6 Medical	E++ £499
300mm F4.5 A	E++ £149
300mm F4.5 Non Al	E++ £125
500mm F8 Reflex	E++ £225
Zeiss 28mm F2 Distagon ZF	Mint £749
SB11 Speedlight	Unused £175
SB12 Speedlight	E++ £39
SB15 Speedlight	E++ £49
SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E++ £35
SB18 Speedlight	E++ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SD-6 Battery Pack	Unused £35 - £50

Slave Controller SU4	Mint £39
SR2 Ring Light Unit	E++ £49

Olympus OM Series

OM4Ti Black + 50mm F1.8	E++ £299
OM4Ti Black Body Only	Exc / E++ £149 - £199
OM4Ti Titanium Body Only	E++ £199
OM4 Black + 50mm F1.8	Exc / E++ £149 - £199
OM4 Black Body + Databack	E++ £149
OM4 Black Body Only	Exc / E++ £129 - £149
OM2SP Black + 50mm F1.8	E++ £119
OM2SP Black Body Only	E++ £109 - £119
OM2N Black + 50mm F1.8	E++ £89
OM2N Black Body Only	As Seen / E++ £49 - £79
OM2N Chrome + 50mm F1.8	E++ £79 - £99
OM2N Chrome Body Only	Exc / Mint £59 - £99
OM1N Chrome Body Only	As Seen / E++ £65 - £79
OM1 Chrome Body Only	E++ £69
OM40 Black + 50mm F1.8	E++ £79
OM40 Black Body Only	Exc / E++ £39 - £79
OM10 Chrome + 50mm F1.8 + M/Adapter	E++ £59
OM10 Chrome + 50mm F1.8	E++ / E++ £39 - £69
OM10 Chrome Body Only	E++ / E++ £39
OM10T + 50mm + 35-70mm + 70-210mm	As Seen £99

21mm F3.5 Zuiko	E++ £229 - £299
24mm F2.8 Zuiko	E++ £69
28mm F3.5 Zuiko	E++ £49
28-48mm F4 Zuiko	E++ £85
35mm F2 Zuiko	E++ £149
35mm F2.8 Zuiko Shift	E++ / E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E++ £39
35-70mm F3.5-4.8 Zuiko	E++ £39
35-70mm F3.6 Zuiko	E++ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E++ / E++ £69 - £99
50mm F1.8 Zuiko	E++ / E++ £15 - £25
50mm F2 Macro Zuiko	E++ £329
50mm F3.5 Macro Zuiko	E++ £119
50-250mm F5 Zuiko	E++ £199 - £349
65-200mm F4 Zuiko	E++ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	E++ £225
80mm F4 Macro Zuiko	E++ / E++ £159 - £199
85-250mm F5 Zuiko	E++ £129
135mm F4.5 Macro Zuiko	E++ / E++ £119 - £139
135mm F4.5 Zuiko Macro	E++ £249
180mm F2.8 Zuiko	E++ £349
300mm F4.5 Zuiko	E++ / E++ £99 - £149
400mm F6.3 Zuiko	E++ / Mint £599
F280 Flash	E++ £49 - £79
F110 Ringflash	E++ £75
T18 Flash	E++ £15
T20 Flash	E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E++ / E++ £15 - £55
T45 Hammerhead Flash	E++ £175

Pentax 645 Series

645N Complete	E++ / E++ £449 - £549
645N + 45-85mm FA	E++ £749
645N + 80-160mm	E++ £749
645 Complete	E++ £279 - £299
645 + 45-85mm	E++ £469
35mm F3.5 A	E++ £389
45mm F2.8 A	E++ / E++ £199 - £249
45-85mm F4.5 FA	E++ / Unused £649 - £749
55mm F2.8 A	E++ / E++ £159 - £225
80-160mm F4.5 A	E++ / E++ £299 - £399
80-160mm F4.5 FA	E++ £699
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown £229
200mm F4 A	E++ £129
300mm F4 ED (IF) FA	E++ £1,250
2x Rear Converter	E++ £299
120 Insert	E++ / Mint £49 - £79
220 Insert	E++ / E++ £29 - £59

Pentax 67 Series

67II Body + AE Prism	E++ £839
67II Body Only	Exc £549
67II Mirror Up + TTL Prism	E++ £399
6x7 Mirror Up + TTL Prism	E++ £349
6x7 Mirror Up + Prism	E++ £279
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
55mm F4 SMC	E++ £259
75mm F4.5 Shift	Exc £299 - £329
135mm F4 Macro	E++ £199
135mm F4 Macro Takumar	Exc / E++ £149 - £229
150mm F2.8 Takumar	As Seen / E++ £109 - £149
165mm F2.8	As Seen / E++ £79 - £199
200mm F4	E++ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E++ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £699 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E++ £99
Vivitar 2x Converter	Exc / E++ £29 - £79
Extension Tube 1	E++ £35
Extension Tube 2	E++ £35
Extension Tube Set	E++ / E++ £75
Extension Tubes 2+3	E++ £49

Pentax AF

Z1-P Body Only	E++ £99
Z1 Body Only	E++ £59
SFXN + 35-105mm	E++ £79
SFX Body Only	As Seen £39
MZ50 + 35-80mm	E++ / E++ £39
MZ30 + 35-80mm	Clearance £35

12-24mm F4 SMC DA ED AL	Mint £599
17-28mm F3.5-4.5 Fisheye F	E++ £149 - £199
18-55mm F3.5-5.6 AL WR	E++ £79
18-55mm F3.5-5.6 SMC DA AL	E++ / E++ £39 - £49
20-35mm F4 FA AL	E++ £269
24mm F2 SMC FA IF AL	E++ / E++ £399 - £499
28-70mm F2.8 SMC AL FA	E++ £549
28-70mm F4 FA AL	E++ £75
28-80mm F3.5-5.6 FA	E++ £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
35-80mm F4-5.6 FA	Mint £25
50-135mm F2.8 DA* ED SDM	E++ £599
50-200mm F4-5.6 DA ED	E++ / Mint £79 - £109
50-200mm F4-5.6 DA ED WR	Mint £119
70-200mm F4-5.6 SMC FA	E++ £59
80-200mm F4.7-5.6 FA	E++ £89
100-300mm F4.5-5.6 F	E++ £79
Samsung 55-200mm F4-5.6 ED	Mint £79
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Tamron 28-200mm F3.8-5.6 XR	Mint £119
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AF360FZ2 Flash	E++ £149
AF400FZ2 Flash	E++ / E++ £59 - £99
AF500FZ2 Flash	E++ / E++ £99 - £125

Pentax Manual

Program A Body Only	E++ £59 - £69
MX Chrome + 50mm F2	E++ £125
MX Chrome Body Only	E++ £99 - £109
ME-Super Chrome Body Only	E++ / E++ £39 - £59
ME Chrome Body Only	E++ £49
K1000 Chrome + 50mm F2	As Seen / E++ £39 - £69
K1000 Chrome Body Only	As Seen / E++ £49 - £59
P50 + 28-80mm	E++ £49
P30T Body Only	E++ £39
P30N + 28-80mm	E++ £59
P30 + 28-80mm	E++ £59
A3 Body Only	E++ / E++ £49
15mm F3.5 SMC M	E++ / E++ £409 - £449
17mm F4 SMC Fisheye	E++ £449
20mm F4 SMC M	E++ £225
24-35mm F3.5 SMC M	E++ £149
28-80mm F3.5-4.5 SMC A	E++ £49
35-70mm F2.8-3.5 SMC M	E++ £89
35-70mm F3.5-4.5 SMC A	E++ £59
40mm F2.8 SMC M	E++ £89
40-80mm F2.8-4 SMC M	E++ £39
50mm F1.4 SMC M	E++ £59
50mm F1.7 SMC A	E++ / E++ £49 - £79
50mm F2 SMC M	E++ £29
50mm F4 SMC M Macro	E++ £149
100mm F2.8 SMC M	E++ £69 - £99
135mm F3.5 SMC M	E++ £35
300mm F4 SMC A	E++ £399
300mm F4 SMC PK	E++ / E++ £195
AF200S Flash	E++ / Mint £9 - £19
AF200T Flash	E++ £20 - £25
AF200T Flash	E++ £29
AF240Z Flash	E++ £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E++ / E++ £29 - £49
AF400T Flash	E++ £175
Extension Tube Set	E++ £25
FB1 + FC1 Action Finder	E++ £125
FF1 Waist Level Finder	Unused £89
LX Handgrip	E++ £25
Winder MEI	E++ £19

Rollei 6000 Series

6008AF Complete	E++ / Mint £1,899 - £1,999
6008AF Body + Magazine	Mint £1,099
6008 Integral Complete	E++ £799
6008 Pro Complete	E++ / E++ £599 - £699
6006 Mk1 Complete	E++ / E++ £369 - £399
6003 Complete	E++ £549
6001 Complete	E++ £499
SLX Mk1 Complete	As Seen £299
50mm F4 HFT	E++ / E++ £249 - £349
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E++ £199
120mm F4 PQS Makro	E++ £999
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E++ £159 - £249
150mm F4 HFT	E++ £249
150mm F4 PQ	E++ £549
150mm F4 PQ Tele Xenar	E++ £499
180mm F2.8 PQ	E++ £1,099
250mm F5.6 HFT	E++ £329
350mm F5.6 HFT	E++ £349 - £499
2x HFT Converter	E++ / E++ £79
120 Insert	E++ / E++ £15 - £20
120 Magazine (6006)	Exc / E++ £59 - £89
120 Magazine (6x4.5) 6008	E++ £129 - £199
450 Magazine + Adapter	E++ £299
Polaroid Mag 6008	E++ / Mint £49 - £179
Polaroid Mag SLX/6002/3	E++ £149
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90 Degree Prism	E++ £249

Voigtlander

Bessa R3M + 50mm F2 (250 Year Edition)	Unknown £799
Bessa R3M Black Body Only	E++ £499
Bessa R3A Black Body Only	E++ £399 - £449
Bessa R2A Black Body Only	E++ £349
Bessa R2 Olive Body Only	E++ £299
Bessa R Black Body Only	Unused £289
Bessa R Chrome Body Only	Unused £289
Bessa T Chrome Body	E++ £169
Bessa L Chrome Body Only	E++ £99
40mm F1.4 Nokton VM - MC	Mint £319
25mm Black Finder	E++ £79
Trigger Winder	E++ / E++ £79 - £89
VCL Meter Chrome	E++ £129

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Adventure 9 Red/Black



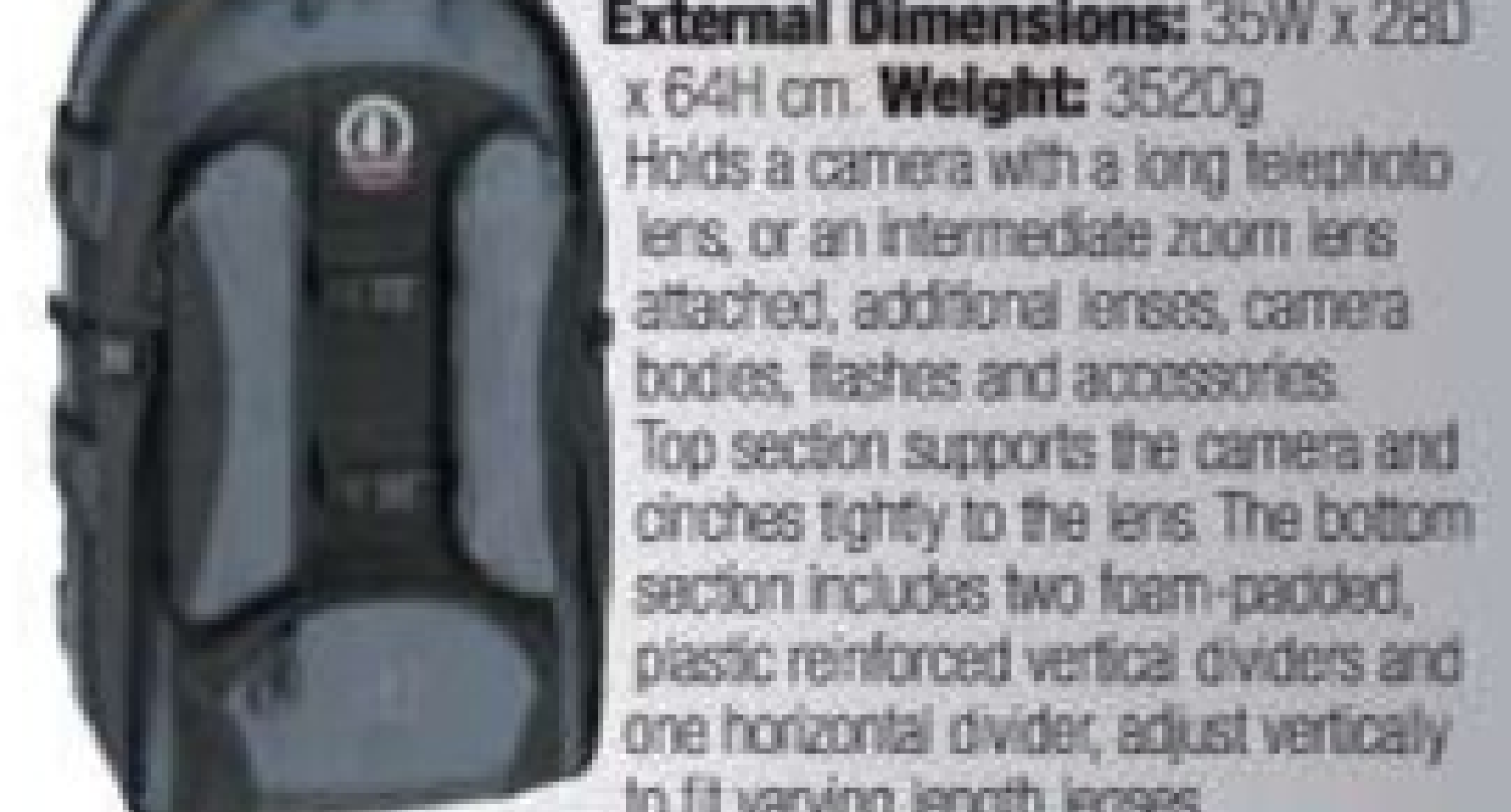
Internal Dimensions:
Top Compartment 28W x 17D x 22H cm.
Bottom Compartment 29W x 14D x 22H cm.

External Dimensions:
33W x 28D x 51H cm. **Weight:**
1,899 gm Fits Pro Digital SLR with Grip + 7/8 additional lenses, a flash, accessories, foam-padded compartment provides quick access to a laptop. Double zipper pulls provide quick access to photo gear while a weather flap and quick-release buckle provide security and weather protection.

SRP £144.99

Ffordes £59

Expedition 9X Grey/Black



Internal Dimensions:
31W x 19D x 58H cm

External Dimensions: 35W x 28D x 64H cm. **Weight:** 3520g
Holds a camera with a long telephoto lens, or an intermediate zoom lens attached, additional lenses, camera bodies, flashes and accessories. Top section supports the camera and cinches tightly to the lens. The bottom section includes two foam-padded, plastic reinforced vertical dividers and one horizontal divider, adjust vertically to fit varying length lenses.

SRP £297.99

Ffordes £159

Pro 7 Ultra



Internal Dimensions:
27W x 16D x 29H cms

External Dimensions: 31W x 20D x 36H cm. **Weight:** 1375g. This slim profile bag is perfect for those who need to carry a moderate amount of equipment. The foam-padded main compartment protects camera equipment while a rigid plastic platform in the bottom provides shock protection. The Total Coverage Top combines the security of a zipper with the convenience of quick release buckles and last-access hook and loop closures. The top also features a Speed Pocket for fast access to accessories etc.

SRP £132.99

Ffordes £54



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35/2.4 AL DA £139
35/2.8 Macro DA Limited £325
40/2.8 DA Limited £329
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15-85mm F3.5-5.6 IS USM £399
18-55mm F3.5-5.6 IS USM £139
55-250mm F4-5.6 IS £189
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14-140/4-5.6 MEGA OIS - M4/3 £882
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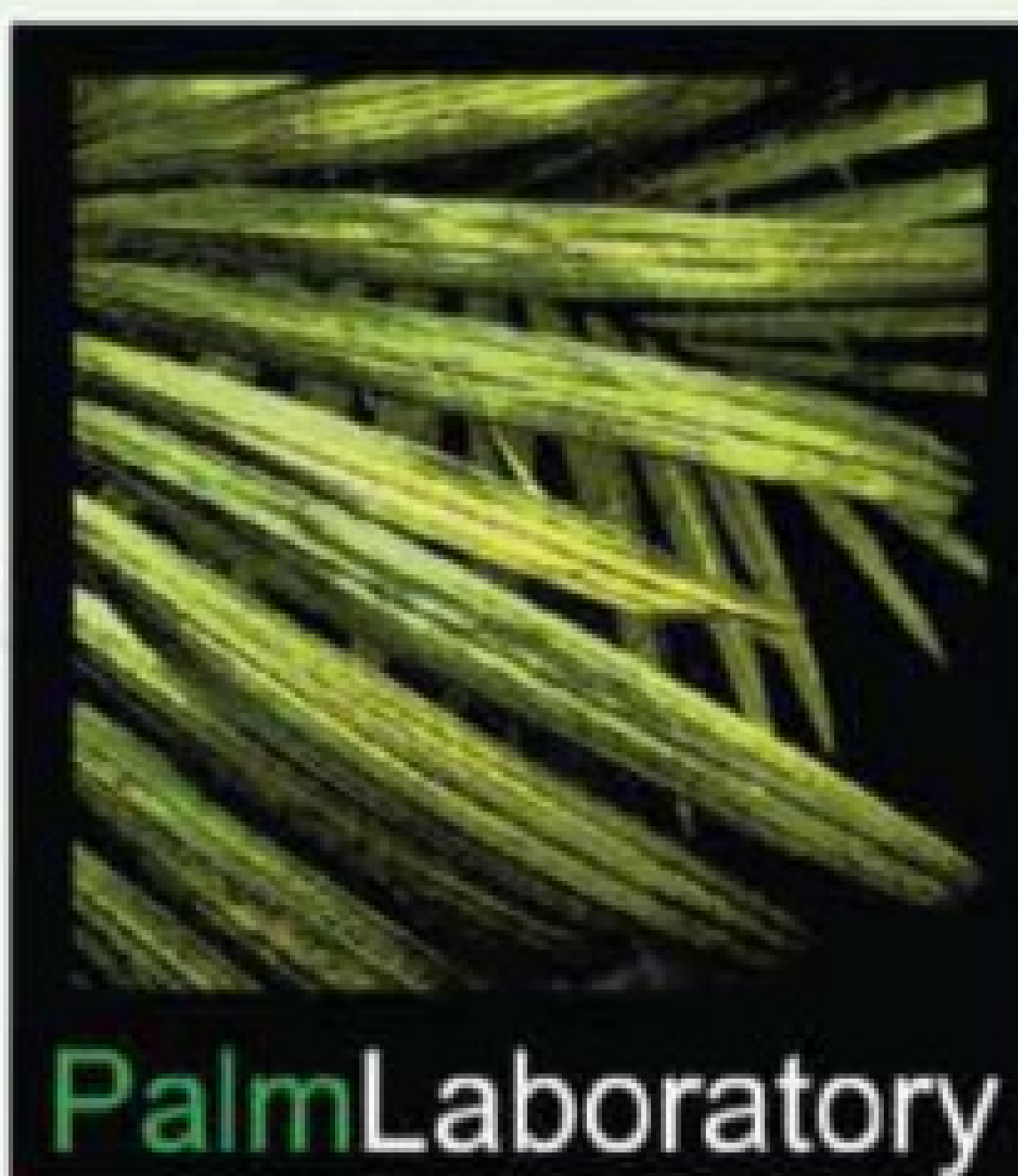
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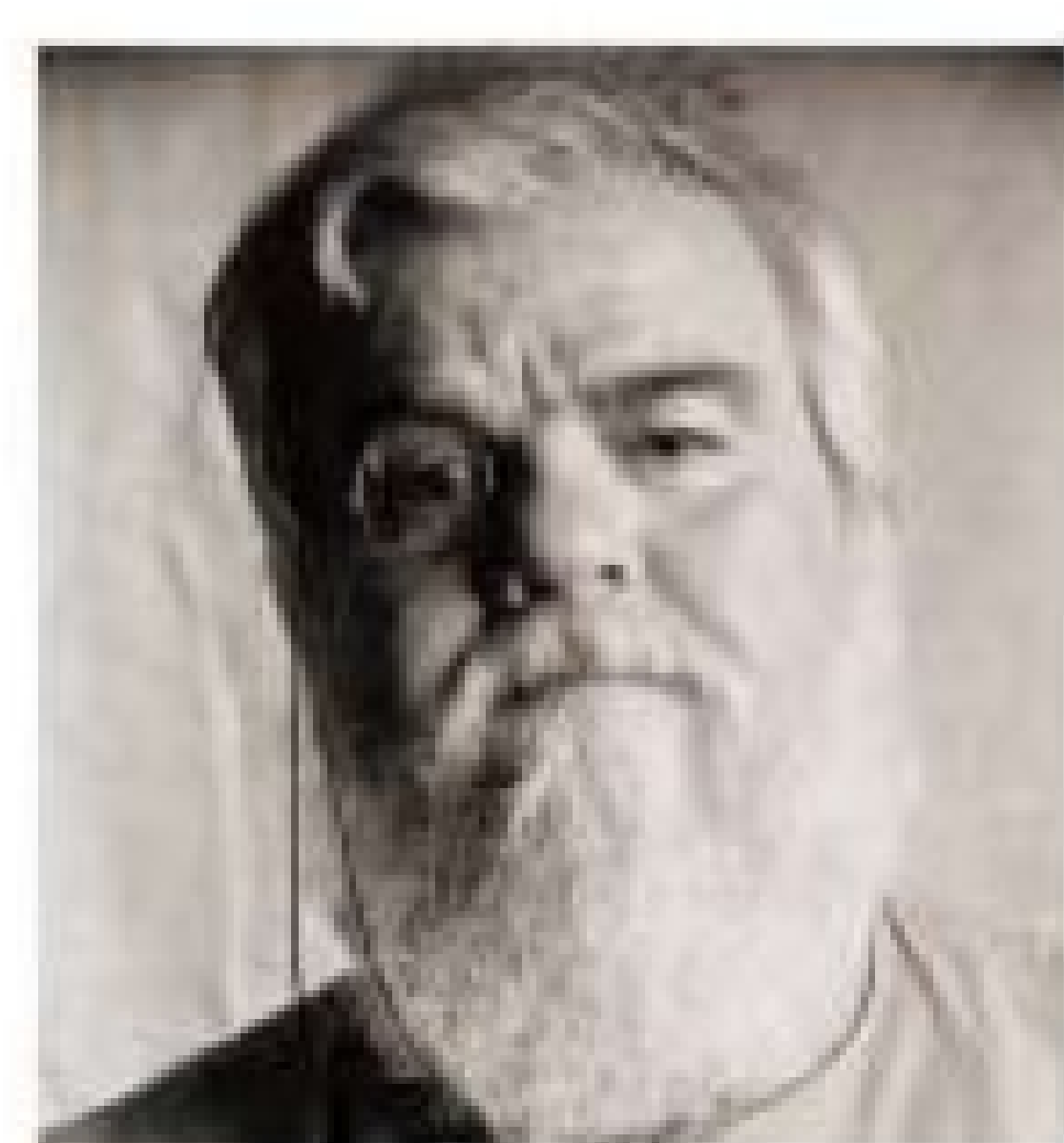
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ROGER HICKS

People need to think for themselves rather than ask questions they could have worked out in a few seconds

AT WHAT point does lack of thought tip over into sheer stupidity? I ask the question with due humility, because about once a month I find myself doing something really stupid. We all do. I remember once watching my accountant reach for a pocket calculator to work out 10% of £336. He looked quite sheepish as soon as he realised what he was doing.

That is the point, really. It takes most of us only a few seconds (or even fractions of a second) before we realise just how stupid we are being. And this is why I am constantly surprised to see people posting questions on the internet that they could have worked out in a few nanoseconds for themselves.

One of my favourites recently concerned film reminder dials on cameras with no meters. People ask what they're for, and why they have to set them.

First, I am allergic to the phrase, 'Why do I have to...?' It betrays a slavish mind-set: the idea that you must always do what you are told, and that there is only one way to do things. There are very few things you *have* to do. Most things are a matter of choice. You don't even *have* to earn a living. Very few people choose to end up living on the street, but some do, as a sort of an un-career choice. Then there are the things you do because you're a decent human being. Or, I suppose, the things you do because you're an evil maniac.

But for most of us, most of the time, there are reasons for doing what we do. It may be habit (always sleeping on one side of the bed rather than the other); it may be personal taste (drinking whisky instead of brandy); it may be the result of a degree of compulsion (getting to work on time); it may be self-preservation (driving on the appropriate side of the road); it may be pretty much anything, but there's almost invariably a choice.

One of the more important elements of choice is that an *informed* choice is almost invariably better than an uninformed choice. Let's face it, deciding to use ancient film cameras is, by most people's standards, a pretty eccentric choice, and the further out of the mainstream your choice is, the more you want to know about all the relevant

facts before you commit yourself.

The thing is, though, there are not really very many relevant facts to learn. Any half-decent book on basic photography from the 1950s or 1960s will tell you all you need to know, or there's plenty on the internet under the heading 'Basics': 'This is a camera. This is how it works. This is a shutter. This is how it works. This is a lens...' and so on.

For more specific information, there's the internet

again, or old Focal Camera Guides or collectors' books. But if you are not prepared to think for yourself, how much can they tell you? Here is an ASA dial. It is not connected to anything. There is no meter in the camera. What can it be, except a reminder of what film you have loaded?

Taking responsibility for what you are doing brings up another of my interests – motorcycling. I took it up at about the same time as photography, in the '60s. In those days, most advice was predicated upon two simple premises. One was that you would do your very best to avoid falling off, and the other was that even if you were not always successful, you would spend much more time riding than you would falling off.

That was around the time that helmets became compulsory, and that learners were limited to 250cc motorcycles. Today, it's 125cc and a two-part test and goodness knows how many other restrictions on the young man (or woman) who wants to become a motorcyclist. So a lot of people don't bother. They have swallowed the propaganda that they are too stupid and too untrustworthy to learn a relatively simple skill.

By the same token, photographers in the '60s were not regarded as paedophiles or terrorists. Today, they are. As a result, many don't bother. Too many people live up to the roles that society (read: the gutter press and the nanny state) invents for them. It's time for a bit more rebellion. So here I am, on my 1978 BMW R100RS 1,000cc motorcycle with my 1961 Leica M2. A rebel without a cause? No, a rebel who suspects that those who call him stupid or arrogant may, in fact, be more stupid and arrogant than he. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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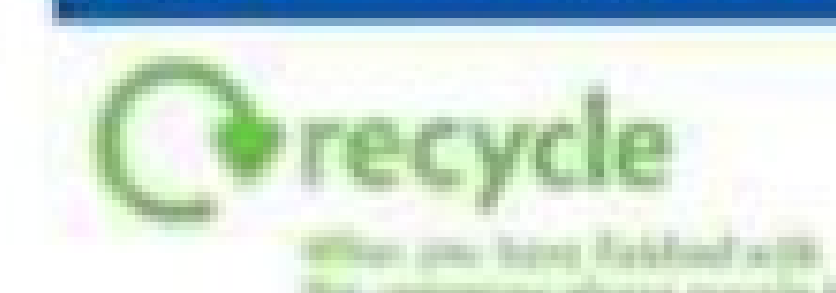
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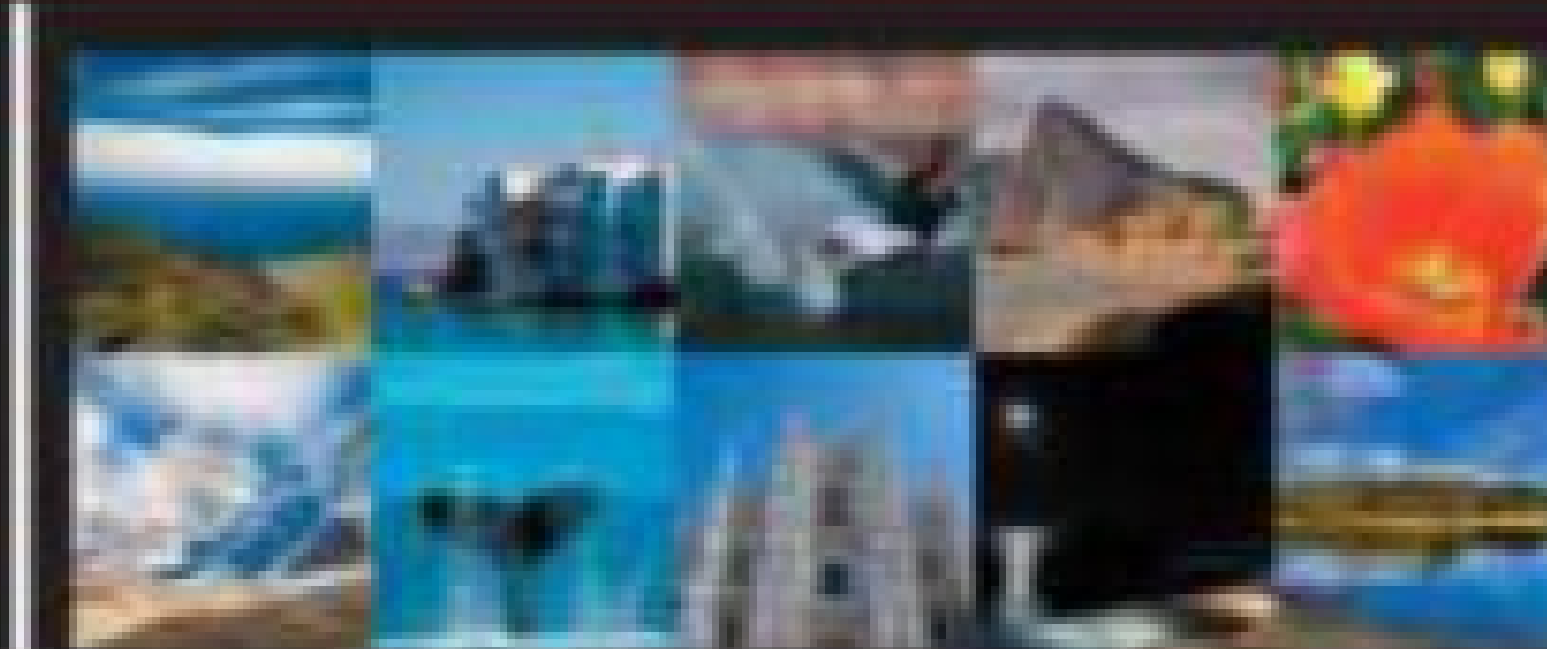
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